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HITLER, THE ORATOR

A Study in Mob Psychology

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I AM conscious that I have no equal in the art of swaying the masses," said Hitler.[1] "Certainly I think Hitler to be by far the most effective orator I have heard," remarked Huddleston.[2] Concerning his ability as a speaker, stage manager, and mob psychologist, Mowrer adds: "In this field he is, so far as I know, unequaled."[3] When one reads these statements and hears much the same thing from other qualified observers, he is led to ask several questions: 1) What is the source of Hitler's power as a speaker? 2) Has he added anything to our knowledge of crowd psychology? 3) Is it likely that he would have had an equal success if he had lived in the United States? 4) Is a speaker ethically justified in using his techniques?

A Speech at Dresden

Before trying to answer these questions I want an eye-witness to describe what happened to a crowd of 10,000 when Hitler spoke at Dresden early in his career. "The huge circus building the party had rented for the evening hummed like a beehive. People were crowding the halls and stairways. S.A. men stood everywhere, giving information and ushering the stream of arrivals. Long before the hour of the meeting every place was taken. In feverish anticipation the people sat all the way up to the roof. Tremendous streamers covered the walls and hammered the party slogans into thousands of heads.

"Suddenly there was a flourish of martial music. The rhythm infected the expectant crowd, bent it to its hammering beat. Uniformed men were officiously running through the crowd with mysterious and inscrutable faces. [Dobert, the author, and four of his men were appointed as the Honor Guard and marched to the front.] And now I faced the crowd from a corner of the speaker's platform. The music had fallen silent. The waiting was intolerable.

" 'Attention!' came a mighty voice. I saw ten thousand faces turn toward the entrance. But no Hitler appeared. In his place came a flourish of trumpets.

"If he would only come, this Hitler! The air was supercharged with tension incapable of further increase. The hysterical voice of a woman screamed, 'Hitler!'

[1] Hermann Rauschning, *The Voice of Destruction* (1940), p. 212.
[2] Sisley Huddleston, *In My Time* (London, 1938), p. 299.
[3] Edgar A. Mowrer, *Germany Puts the Clock Back* (1933), p. 258.

Many people laughed, but their laughter sounded forced, tortured. It had grown oppressively hot. I felt like tearing open the tight collar of my uniform. The doors of the hall opened, but a second later they were closed again. Ten more long minutes elapsed.

"But now the crowd leaped to their feet. They pushed against the balustrades, stood on their seats. Ten thousand arms shot up. The accumulated super-tension was discharged in a single roar, lasting several seconds. I had been watching closely. They had jumped up even before the broad doors opened again, as though they felt his nearness. And now he entered the hall. This was not cheering and enthusiasm that received him; it was a single, gigantic, writhing body. The sustained, inarticulate roar imperceptibly changed into hoarse, rhythmic, panting cries of 'Heil!'

"Down the center aisle a solitary man walked slowly, step by step, toward me, followed by a forest of flags. Now I recognized the outlines of his face, the characteristic little mustache, the lock of hair, the eyes. They looked at me with a curious absentmindedness. He came closer. He stood before us, offering his hand to the five of us in his Honor Guard, and passed on. I stood as though cast of bronze, while the flags brushed my face, for the solemn symbols of the movement were borne past on either side.

"Slowly, slowly the crowd calmed down. The drums spoke up loudly. The lights in the hall were dimmed, as flourish followed flourish. I looked into ten thousand tense faces, one little pale circle next to the other, reflecting the radiance from the platform on which stood the Fuehrer. Then the drums, too, fell silent. A dead silence set in.

"Above me there suddenly came a clear, powerful voice: 'Deutsche Volksgenossen!'

. . . . . .

"Sentence followed sentence. Now the voice pleaded, almost implored; now it swelled into a wrath that found its echo in the thousands facing me. Now it assumed tones of biting sarcasm, and I looked into thousands of derisive faces; now it sounded strangely cool and objective, stating facts which for many in the hall could not be facts at all but assertions never before heard. Yet the crowds in front of me no longer seemed to regard anything as impossible; they were ready to believe anything the voice said; for action was not limited to the one person. He played the crowd like a giant organ, pulling all the stops, permitting the listeners to rave and roar, laugh and cry. But inevitably the stream flowed back, until a fiery alternating current welded speaker and listeners into one. The more deeply the crowd was aroused, the mightier came the voice, the more intense the pleading, the more cutting the irony, the more powerful its wrath."[4] This example, which happened before Hitler had gained great political power, shows his knowledge of public speaking, stage management, and mob psychology, a knowledge which was used later with crowds of a hundred thousand.

In order to appreciate Hitler's ability let us talk with the social psychologist concerning the nature of people in groups. He tells us that a "homogeneous crowd" is not any group of people that happen to be together at a given moment, but rather a group with marked psychological traits.

Chief among these are: 1) a feeling of expectancy, 2) a narrowed focus of attention, 3) an increase of emotional response, 4) a decrease of rationality, and 5) an impulse to act. When these factors are present, the experienced speaker knows that he can quickly and easily fuse his listeners into a *crowd* and handle

[4] Eitel W. Dobert, *Convert to Freedom* (1940), pp. 165-166.

them as a single individual. Either before or during the early part of his speech he will try to stimulate the emotions for such responses tend to make us more credulous, suggestible, and non-critical. Ross has well said: "To the degree that feeling is intensified, reason is paralyzed. In general, *strong emotion inhibits the intellectual processes.*"[5] Several mechanical factors may help in this regard, chief of which is the compact seating of the audience. When one hundred people are crowded into a room that will seat eighty the contagion of emotion spreads far more quickly than when that same hundred are scattered over a room which will seat a thousand. Unison activity is another aid. Singing together, rising together, reciting a common ritual, giving a salute to the flag, these and many other factors have been used since time immemorial to create the "togetherness" feeling. Still another means of creating unity of feeling is through the use of uniforms, badges, pins, or insignia.

Hitler as Stage Manager

Obviously Hitler does not ignore a single factor that will aid in creating mob hysteria: expectancy, strained attention, appeals to the emotion with consequent loss of critical thinking, compact seating arrangement, group activity, ritual, uniforms, flags, and group insignia. Reread the description of the speech at Dresden and see how carefully the master of ceremonies planned the occasion. Tolischus remarks of another speaking occasion: "In staging such mass meetings no bets were overlooked. There were flags, banners, bunting, magnesium lights, bands, songs, trumpets, fanfare and torch-light parades. A regal atmosphere surrounded the main speakers, who often operated their own spotlights from their desks. Not least was the ceremony of the solemn opening, which usually consisted of the trooping of the Nazi colors into the meeting amid the silent salute of all present; and the chanting by a male chorus of an anthem of heroism, hate, or heartbreaking devotion, which put the audience in a proper frame of mind to applaud anything."[6]

Josephson tells of Hitler's concern over factors which the average speaker would probably ignore. "He himself tells us repeatedly of his concern over the technique of his revival meetings; should they be held in the afternoon, indoors? Or in a forest-clearing, by torchlight? The methods of the American Ku Klux Klan escaped his eye no more than those of the American press-agents and billboard writers. He planned the circus gatherings, the parades, the banners, the atmosphere to the last detail like a first-class stage director."[7]

Leader and Led

Although stage management might be valuable, Hitler realized that it might not ultimately get votes. These depended on the voters, the people, who must be persuaded and captivated. Audience analysis therefore became his next line of attack. The hopes and fears and hates of his listeners determined what appeals might be made and to what degree such appeals would be successful. Fortunately for him there was probably no time in his nation's history when so many dissatisfied people could be found.

First and foremost was the deep humiliation of the nation over the sense of war guilt foisted on them by the Treaty

[5] E. A. Ross, *Social Psychology* (1908), p. 46. Italics mine.

[6] Otto D. Tolischus, *They Wanted War* (1940), p. 132. Tolischus also states that Hitler decided on night meetings rather than meetings in the daytime. This is psychologically correct for at night we are physically tired and more ready to relax and abandon ourselves to the speaker than we would be during the daytime. Also being in a lighted area surrounded by darkness tends to accentuate a feeling of unity.

[7] Matthew Josephson, *Nazi Culture: The Brown Darkness over Germany* (1933), pp. 13-14.

of Versailles. This spiritual wound either created or intensified an inferiority complex that was to show up later in the compensatory thrust—Nordic supremacy.

Then a huge reparations bill of $32,000,000,000 on a bankrupt nation caused much physical suffering.

The nation had lost its colonies; even East Prussia was separated from the Reich.

The youth of the nation were coming to maturity with little hope for the future. Their fathers held all available jobs, and the number of unemployed finally reached the six million mark. Naturally these young men and women would welcome any change that promised relief.

An added annoyance was the Republican form of government that had been forced on them. It failed to work and the populace looked back with almost a religious yearning to the days of Prussian regimentation that they had formerly known. Mowrer adds these significant words: "Nothing is more dangerous than the void left by a lost religion."[8]

Finally, the great industrialists, seeing that inflation would cancel the national debt, brought about an inflation of such magnitude that a million marks had less than the value of one American dollar. The savings of the middle class were swept away; many were reduced to poverty, and all were forced to work for a pittance.

This is the picture of frustration and defeat that helped Hitler march to success.

But the Fuehrer was shrewd enough to realize that he must do more than merely play on the hatreds and fears of his audience. The born leader faced the crisis with a positive course of action which gave direction to the energies of the masses. He was strong, forward-looking, positive, progressive. He was overpowered by his own luminous idea, and the contagion of his belief kindled the smouldering embers of hope in the minds of his followers. Hitler realized this common tendency and appealed both to their hopes and to their fears.

"The leader summoned their devotion," says Holt. "He articulated their thwarted longings and ambitions. He described to them their misery and in vivid words portrayed a vision of a common hope, a common emancipation, a vision of a long-suffering people coming into its own."[9] Thinking of himself as the instrument of Providence which was to liberate his nation and transform the world, and having an unshaken belief in his own personal destiny, he carried everything before him. Tolischus gives this picture of him when under the sway of his own belief: "His eyes assume a fanatic stare and his voice ranges from the low familiar dark, deep tones to the high falsetto until it breaks. Hitler is then the incarnation of an idea, terrifying to dissenters contemplating his power but *exerting a strange magnetism* on the susceptible which compels obedience and inspires a fanatical following."[10]

A considerable portion of his power as an orator lay in his ability to feel intuitively the deeper longings of any audience group. "Hitler responds to the vibration of the human heart with the delicacy of a seismograph," remarks Strasser, "enabling him with certainty which no conscious gift could endow him, to act as a loudspeaker, proclaiming the most sacred desires, the least admissible instincts, the sufferings and personal revolts of a whole nation. . . . I have been asked many times what is the secret of Hitler's extraordinary power as a speaker. I can attribute it to his uncanny intuition, which infallibly diagnoses the

[8] Mowrer, *op. cit.*, p. 48.

[9] John B. Holt, *Under the Swastika* (Chapel Hill, 1936), p. 6.

[10] Tolischus, *op. cit.*, p. 4. Italics mine.

ills from which the audience is suffering. If he tries to bolster up his arguments with theories or quotations from books he has only impartially understood, he scarcely rises above a poor mediocrity. But let him throw away his crutches and step out boldly, speaking as the spirit moves him, and he is promptly transformed into one of the greatest speakers of the century. . . . His words go like an arrow to their target, he touches every private wound on the raw, liberates the mass unconscious, expressing its innermost aspirations, telling it what it most wants to hear. . . . *A clairvoyant, face-to-face with his public, goes into a trance.* That is his moment of real greatness, the moment when he is most genuinely himself. He believes what he says; carried away by a mystic force, he cannot doubt the genuineness of his mission."[11]

Another source of his power over the masses was the newspaper build-up of Goebbels by which the latter tried to deify him. The leaders of the movement could not portray him as the muscle-bound, swashbuckling, romantic hero so they led out in the opposite direction. Bayles tells us: "The National Socialists trying to make their cult a religion said he was the instrument of divine providence. The Opportunists praised him for smashing the Jews. Even his deficiencies were lauded as super-natural attributes. His unassuming way of life was liked to the Divine Leader, his avoidance of feminine company was because his heart was given over to the cause of Germany. His eccentric moods were the outward signs of inner communion with spiritual forces. His temperance and asceticism were indicated as proof that his nourishment was of a spiritual kind."[12]

[11] Otto Strasser, *Hitler and I* (Boston, 1940), pp. 62-66. Italics mine.

[12] William Bayles, *Caesars in Goose Step* (1940), p. 54.

Three factors, then, stand out prominently as the sources of Hitler's power to dominate men: 1) his ability to make men mob-minded, 2) his intuitive grasp of the hopes and fears of the audience, and 3) his fanatical sincerity. Tolischus gives us the total picture: "When he stood before a vast audience against a background of many banners, when with mingled pride and self-compassion, but with amazing self-confidence, he recounted his own struggles, sufferings and accomplishments, he seemed to his listeners the personification of the whole German people and their destiny—*a man in a trance, from whom radiated a strange magnetism* that escaped foreign observers but which apparently gripped all Germans present, stirred them to both heroics and tears."[13]

Hitler's Theory of Mob Psychology

At the present time the words: audience, crowd, and mob, so far as a speaking situation is concerned, have no clear line of demarcation. The words, crowd and mob, are often used interchangeably. Perhaps there is no difference of kind but merely a difference of degree. For instance we saw that the "homogeneous crowd" showed five marked traits: 1) a feeling of expectancy, 2) a narrowed focus of attention, 3) an increase of emotional response, 4) a decrease of rational thinking, and 5) the impulse to act. Of these five the relation between rational and emotional responses seems to be the most important. In the main, when reason predominates, emotion subsides; and conversely, when the emotions gain the ascendancy, the intellectual processes are "inhibited."

Psychologically the members of an "audience" retain a fair degree of discrimination and critical thinking with relatively little emotion. Our Houses of Congress, whether state or Federal, repre-

[13] Tolischus, *op. cit.*, p. 137. Italics mine.

sent the best examples of the "audience" situation. The members are seated far apart so that the contagion of emotions will not spread as would be true in a group compactly seated. The members have full control of voluntary motion, our most significant evidence of individuality. The members may not speak when the spirit moves but are limited by Rules of Order; often they work under a time limit which does not allow any member long enough to work up an emotional situation. Every safeguard is placed around our law-makers to keep them critically minded.

Members of a "crowd," on the other hand, have lost much of their rational control and are under the sway of their emotions. Crowds are most frequently characterized as "suggestible, credulous, non-critical." It has often been said that the average American audience has a twelve-year intelligence. A more accurate statement would be that when any group are psychologically "crowd-minded," they show the mental-emotional reactions of a twelve-year-old.

The mob has given over all rational control and is dominated by the most primitive emotions.

Genetic psychology may hold an explanation of the reaction of people in groups. "Crowd-mindedness" is not something that settles on us from without; it is the rational-emotional adjustment of the individual as he reverts back along the genetic scale toward childhood. When one is "mob-minded" he is the victim of his most primitive controls. Hitler is in agreement with much of this theory. He speaks of the mass of people as being primitive, dominated by primitive emotions; he holds that the successful orator will deal with such emotions as "love, hate, right, wrong, patriotism, treason. . . . All this must form the foundation for a few central ideas which must be hammered into even the dullest brain by constant repetition." Such oratory must have courage and "fanatical one-sidedness which paints only in black and white and knows only heroes and villains. If ever a shade of justice is admitted for the other side, the foundation is laid for doubt in the justice of our own cause."[14]

When talking with Rauschning concerning the return of ration cards Hitler gave the most lengthy discussion of his rhetorical theory recorded. "It is true that the masses are uncritical," he remarks, "but not in the way those idiots of Marxists and reactionaries imagine. The masses have their critical faculties, too, but they function differently from those of the private individual. The masses are like an animal that obeys its instinct. They do not reach conclusions by reasoning. My success in initiating the greatest people's movement of all time is due to my never having done anything in violation of the vital laws and feelings of the mass. These feelings may be primitive, but they have the resistance and indestructibility of natural qualities. A once intensely felt experience in the life of the masses . . . will never again be driven out of the blood. The masses have a simple system of thinking and feeling and anything that cannot be fitted into it disturbs them. It is only because I take their vital laws into consideration that I can rule them.

"I have been reproached for making the masses fanatic and ecstatic. In the opinion of these wiseacres the masses must be soothed and kept in apathy. No, gentlemen, the reverse is true. I can lead the masses only if I tear them out of their apathy. Only the fanatic mass can be swayed. A mass that is apathetic and dull is the greatest threat to unity. Apathy is to the masses a defensive form of rejection. They hide behind apathy, till suddenly they break out in entirely

[14] *Ibid.*, pp. 133-134.

unexpected actions and reactions. The statesman who fails to take immediate measures against a growing apathy of the masses ought to be impeached."[15]

Some persons had complained that Hitler was appealing to the lowest instincts when speaking to groups. He replied that actually he was doing a very different thing. To try to reason with people was futile and absurd, but to make them feel deeply concerning his ideas was to gain action. "At a mass meeting thought is eliminated. And because this is the state of mind I require, because it secures to me the best sounding-board for my speeches, I order everyone to attend the meeting, where they become part of the mass whether they like it or not, 'intellectuals' and bourgeois as well as workers. I mingle the people, I speak to them only as the mass. . . . And remember this; the bigger the crowd, the more easily it is swayed. Also, the more you mingle the classes—peasants, workers, black-coated workers—the more surely will you achieve the typical mass character. Don't waste time over 'intellectual' meetings. . . . Anything you may achieve with such folks today by means of reasonable explanation may be erased tomorrow by an opposite explanation. But what you tell the people in the mass, in a receptive state of fanatic devotion, *will remain like words received under an hypnotic influence,* ineradicable, and impervious to every reasonable explanation."[16]

While working in Cooper Union in New York City Martin found that he got a larger and more interested crowd if there was some form of protest, some airing of abuses, some chance for denouncing an individual. Hitler has made repeated use of this idea, so much so that Strasser accuses him of having nothing constructive to offer. "He only knows what he wants to destroy," says Strasser, "he pulls down the walls without any idea of what he will build in their place. He is anti-Semitic, anti-Bolshevik, and anti-capitalist. He is devoid of any creative principle."[17] Huddleston adds: "He provided the German masses with culprits—no end of culprits. Had things gone badly? Then it was the fault of the politicians, and money-lenders, the Jews, and the Allies."[18] In the 1936 election he lumped all the popular enemies under the name of Bolsheviks, even though it included such diverse elements as the Jews, the Catholic Church, France, and international financiers.[19]

But abuse is not strong enough food for certain sadistic members of his group. Lurking in the background of the subconscious are "fixations" and "compulsion neuroses" that demand a victim. A sense of inferiority is intolerable; like the bully we must find someone who is not as strong as ourselves and, by beating him up, prove to ourselves and the world that we are yet virile. The Jew became the scapegoat for the German race. Hitler realized the implications in this technique and played up to it constantly. Before one group he cried: "For our liberation we need more than economic policy; what we need is pride, spite, hatred and more hatred."[20]

Conclusion

At the beginning of this article were four questions of which the first read: "What is the source of Hitler's power as an orator?" Various hints from the quotations cited may give us an answer. Hitler says that only when his listeners are mob-minded do they make the best sounding-board for his ideas. In that state they are incapable of critical think-

[15] Hermann Rauschning, *The Voice of Destruction* (1940), p. 210.
[16] *Ibid.*, pp. 211-212. Italics mine.
[17] Strasser, *op. cit.*, p. 62.
[18] Huddleston, *op. cit.*, p. 300.
[19] Tolischus, *op. cit.*, p. 134.
[20] Josephson, *op. cit.*, p. 14.

ing. Then he begins stressing their grievances, prodding every raw wound, and appealing to their hopes and aspirations until he has stirred up intense and primitive emotional reactions. Then, as he says, he hammers away at a few simple ideas adapted to the lowest level of intelligence in the group. Under such conditions, as Tolischus remarks, Hitler exerts "a strange magnetism on the susceptible which compels obedience." Even Hitler himself apparently realizes this power for he says that when folks are in a state of fanatic devotion his ideas will remain "like words received under an hypnotic influence." To me the word, "hypnotic," is revealing. Any person who knows the technique of hypnotism sees here all the factors at work: surrender on the part of the subject, the domination of attention on the part of the leader, and post-hypnotic suggestion that remains "ineradicable, and impervious to every reasonable explanation."

The strange part about it is that Hitler himself is caught up by this same process. Strasser speaks of him as a "clairvoyant, face-to-face with his public" who "goes into a trance" and only under such conditions is the supreme orator of the century. Tolischus uses similar words to describe him: "a man in a trance from whom radiates a strange magnetism." I would conclude that the unique and distinctive feature which has made Hitler one of the outstanding orators of his day is his ability to dominate the attention of his hearers and to place both himself and them in an hypnotic state. Every speaker dominates the attention of the hearers to a degree but he does it supremely well and consequently wields the greater power.

Has Hitler added anything new to our knowledge of crowd psychology? I do not feel that he has. A study of Martin's book, *The Behavior of Crowds*, copyrighted in 1920, and many other works of similar character, present all the basic theory upon which Hitler builded so successfully. We will admit that he has done a more skillful job than the Democratic or Republican national conventions; we will admit that he has carried out his plans on a scale larger than ever before known; but we must still realize that the basic principles of mob psychology he uses were common knowledge long before he came to power.

Is it likely that he would have had as great a success if he had lived in the United States? Our first reaction is: No. But who can tell? He built on the dissatisfactions of his people. Surely during the depression years we had a sizeable group of the dissatisfied in our own country: youths without jobs, unemployed adults, dust-bowl refugees, dispossessed farmers, Townsendites, labor union members, scared capitalists, and all the rest. What he might have accomplished with these people is anybody's guess.

Is a speaker ethically justified in using Hitler's techniques? Every good speaker does—to a degree. Practically every church service, whether Protestant, Catholic, or Jewish, involves these factors: compact seating, singing together, reading together, prayer, the sole purpose of which is to fuse the audience and create an attitude of worship. The crux of the problem centers around the degree to which the emotions should be stimulated. Excessive emotion inhibits rational processes and Hitler is never content save when he has created mass hysteria.

In a democracy one of our gravest dangers is that the average citizen shall not think. If he is controlled by his prejudices and urged on by the lunatic fringe of the populace and by the demagogue, we are in a bad way. Co-operative problem-solving is the hope of our nation, not the dogmatic utterances of a dictator. Therefore, to the extent that any speaker

robs his listeners of their critical faculties, he is undermining the foundation stones of democracy—critical and discriminative thinking.

WINSTON CHURCHILL, SPOKESMAN FOR DEMOCRACY

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SPEAKING as Prime Minister of England, Winston Churchill has become world famed for his leadership of the British Empire in its war to annihilate Nazism—a leadership involving, if not largely based upon, supreme ability in public address. *Time* conceded Churchill to be one of England's[1] "profoundest initiates into the artifices of rhetoric." Conwell-Evans, an English man of letters, writes:

> [2]The nation [England] has . . . learnt to appreciate Mr. Churchill's talent for uttering the pregnant phrase which stirs the imagination and galvanises the will.

But the startling prelude to this continual note of acclamation of Churchill's speaking is the fact that until May 13, 1940, when he was selected Prime Minister, Winston Churchill, to the world outside of the British Isles, was little more than an unfamiliar name or a forgotten man. And few indeed of those who knew well the man and his history, would have prophesied his meteoric rise to first rank among world orators of the day.

A question intrigues our attention: What accounts for the rise of Winston Churchill as a speaker? A rational answer would involve an analysis and criticism of his representative speeches before and during his present success in order to discover whether there are differences between these speeches or whether there are other reasons.

I

If only to discover the persuasiveness of Churchill's ethical proof as a speaker, it is worth studying his life. Winston Churchill was born a seven month baby on November 30, 1874; his father was the audacious, shrewd, stinging democratic Tory and leader in Parliament, Lord Randolph Churchill, the third son of the seventh Duke of Marlborough; and his mother was the American beauty, Jennie Jerome, daughter of Leonard Jerome, part owner of the *New York Times*. Born to wealth but not riches, Winston Churchill, when a boy, confided to his friends,[3] "Some day I'm going to rule England." At Harrow, Winston ranked lowest in his class. He graduated from Sandhurst Royal Military College without distinction. Aged twenty-two, he set off to India as a hussar to help suppress a Pathan revolt. The death of his father on January 25, 1895, challenged, clarified, and tempered his ambition:

> [4]All my dreams of comradeship with him, of eventually entering Parliament at his side, and in his support, ended. There remained for me only to pursue his aims and vindicate his memory.

As a soldier, Churchill spent his leisure

[1] *Time*, XXXVI, part II (Oct. 21, 1940), 36.
[2] T. Conwell-Evans, "The Statesmanship of Mr. Churchill," *The Nineteenth Century*, CXXVIV, (Jan. 1941), p. 45.
[3] P. G. Moir, "Why Churchill?", *Current History and Forum*, LII, (May 1941), p. 11.
[4] Winston Churchill, *A Roving Commission* (1930), p. 62.

mastering the humanities, history, philosophy, economics, literature, which have been indispensable to him as to all great speakers. When foreign correspondent for the *Morning Post* during the Boer War, Winston Churchill met a most happy misfortune; the Boers captured him—

[5]. . . this misfortune was to lay the foundations of my later life . . . I was to escape, and by escaping was to gain a reputation or notoriety which made me well known among my countrymen, and acceptable as a political candidate in a great many constituencies.

With the Boer War continuing, by the autumn of 1900 a gamely electioneering Churchill won a seat in the House of Commons as a Conservative from Oldham. He was twenty-six years old and the most advertised young man in England.

Churchill's maiden speech before a packed House of Commons was a failure. Churchill, himself, has said:

[6]The truth is that I am not a good speaker and I only learned to speak, somehow or other with exceptional difficulty and enormous practice.

Indeed, Churchill has had to correct a lisp and a stutter which hampered his early parliamentary career and[7] which even now trip up his speech during moments of extreme excitement. Churchill's voice itself, according to Johnston, was, quite as late as the nineteen twenties, far from adequate:

[8]It is a limited organ—with few notes in it, without capacity for expressing the great emotions, without richness, without volume—hard, metallic, clogged as if his mouth had a stone in it.

[9]Churchill's 1924 grand total of about 6,000 speeches is today nearer to 10,000; this enormous experience has culminated in a manner of speaking which Vincent Sheean describes:

[10]In delivering these speeches *(Blood, Sweat, and Tears)* he depends very little upon gesture or emphasis. One of his favorite positions on the floor of the House seems to be one foot forward and one foot back, with his thumbs stuck into the armholes of his waistcoat, and those scanty pencilled notes lying before him. . . . In the greatest, gravest hour, Mr. Churchill, too, became very simple.

Whatever its difficulties may have been, Churchill's baritone delivery is today, over the radio, agreeable, conversational, dignified, sincere, earnest, fully capable of conveying the rich, varied, moving ideas and phrases of its master.

Churchill's great pains in preparing his speeches is proverbial; thoroughness and preparation are ingrained in his character. But careful preparation does not mean, in his case, dependence on set speeches or outlines. His father's example undoubtedly suggested[11] "learning by heart, elaborate notes, and impromptu debates." Johnston observed that Churchill[12] "though prepared in a hyper degree, is not a slave to the prepared word. . . ." In electioneering, Churchill tends to use[13] "the same speech . . . with variations to suit the local circumstances, again and again"; before rowdy audiences, however,[14] Churchill mainly relies upon a few chief slogans and his own ready wit. These days, because of his responsibility as Prime Minister, [15]"Everything must be thought out and prepared in advance." [16]Except for

[5] *Ibid.*, p. 257.
[6] S. Vincent and R. Binet, "Winston Churchill—Power of the Word," *New York Herald Tribune, Books*, April 6, 1941, p. 7.
[7] L. Alber and C. Rollo, "Churchill, Lisping Cicero," *Current History and Forum*, LII (Feb. 13, 1941), p. 14.
[8] James Johnston, *Westminster Voices*, London, 1929, p. 112.
[9] Rene Kraus, "Winston Churchill" (1940), p. 278.
[10] Vincent Sheean, "We Shall Never Surrender," *Book of the Month Club News*, April 1941, p. 4.
[11] Austen Chamberlain, "How Great Speakers Prepare Their Speeches," *Living Age*, CCCXXIV, p. 30.
[12] James Johnston, *Ibid.*, p. 109.
[13] Winston Churchill, *Amid These Storms* (1932), p. 201.
[14] *Ibid.*, p. 203.
[15] *Book of the Month Club News*, *Ibid.*, p. 4.
[16] *Ibid.*

depending upon memoranda from experts, Churchill otherwise prepares his speeches himself[17] as he smokes a cigar and tests each thought group aloud. Churchill has well learned the lesson of adapting his speeches to the wants of special audiences as suggested from [18]his respect for the adage, "A man convinced against his will is of the same opinion still."

If Churchill has developed as a speaker through "exceptional difficulty and enormous practice," his character and personality have also developed through the influence of many different activities. Churchill's soldiering in India, Africa, and upon the Continent, has led him to dare death, indeed to feel it brush sharply past him many times. As a Member of Parliament, Churchill has helped rule England forty-two years and served in almost every position in the British cabinet. Undoubtedly he has been influenced by the example of such great contemporaries as Herbert Asquith, Lloyd George, and Stanley Baldwin. Among the eighteen books Churchill has written, the best known are *The World Crisis, Marlborough, A Roving Commission, While England Slept,* and *Blood, Sweat, and Tears;* [19]much of his income, incidentally, is from authorship, e.g. *The World Crisis*, alone, earned him $100,000. [20]As a conversationalist, Churchill has long had the reputation of enchanting his listeners. In politics, Churchill has been the resilient target of such heated verbal shots as: Young Man of Promises, Turncoat, Traitor to the Tories, Traitor to the Workers, Too Brilliant to Be Sound, Dilletante, War-Monger, Gad-Fly, and Cassandra. Churchill incurred most of this villification by twice changing his political party; he wrote in defense:

[21]Some men change their party for the sake of their principles—some change their principles for the sake of their party!

Churchill's fighting integrity carried him through galling discouragement. His maiden speech in the House of Commons had been a failure. After his speech of resignation as First Lord of the Admiralty in 1915, he knew despondency and despair. From 1932-1938, he addressed the House of Commons only to be on the whole strikingly ignored. [22]Though Churchill's enemies might wish to, they have never successfully been able to attack his honesty or to lessen his persistence in a course once firmly set.

Certainly Winston Churchill has many of the most prized qualities of the traditional British bulldog—pedigreed, highly intelligent, formidable, loyal, exploring, determined, hard fighting, adaptable to new circumstances, and stocked with untiring reserves of stamina.

II

Certainly not all of the qualities of the man have appeared at all times. An essential part of our task, then, should be to study his speeches and the circumstances under which they have been given to discern the notable causes of the speaker's growth in power and influence. To make this feasible, representative speeches must be selected. "The Battle of the Atlantic," delivered by radio to the British Empire April 27, 1941, adequately represents Churchill's current success. After careful examination of a great number of Churchill's speeches, certain speeches should be chosen for study because of their striking likeness or relation to "The Battle of the Atlantic" in at least purpose, content, and impressiveness of audience reaction. To substantiate further some of

[17] *Current History and Forum*, Feb. 13, 1941, p. 14.
[18] Winston Churchill, *Amid These Storms, Ibid.*, p. 59.
[19] Rene Kraus, *Ibid.*, p. 265.
[20] *Ibid.*, p. 178.
[21] *Ibid.*, p. 134.
[22] *Current History and Forum*, May 1941, p. 12.

the conclusions reached, observations should be made upon the speeches from 1932-1938 collected in *While England Slept* and also upon the speeches from 1938-1941 collected in *Blood, Sweat, and Tears.*

Churchill's "Army Appropriations Speech" delivered to the House of Commons May 13, 1901, [23]"placed him in the forefront of parliamentary fame." Cast in a modified form of a brief, Churchill's leading ideas well substantiate his ability to find the main issues, face the facts, and marshall the arguments:

[24]It is a grave error for the Empire to spend thirty million pounds on the Army.

To support the Army at the expense of the Navy is to end up with a Navy uselessly weak and an Army uselessly strong.

The Empire does not need the requested three Army corps for India, Canada, or South Africa. Russia cannot attack India because of poor transport facilities on India's frontiers. The United States is unlikely to attack Canada but should the United States attempt to, it would be disastrous for England to try to resist. South Africa can be controlled by the Navy, which can check any situation till a large enough Army is raised to settle it.

The greatness and security of the British Empire is commercial and marine and depends upon the Navy.

A strong Army puts a dangerous plaything in the hands of the Secretary of War, and might offend Providence, which has been very benevolent to England.

James Johnston wrote of this speech:

[25]The massive squadron of words, the tumult and rush of the sentences, the impressive gravity of the pleas, the marshalling of the argument, the occasional coruscation of phrase, the dignified temper of mind which it exhibits, the challenging yet alluring display of filial loyalty which provided an emotional touch—all combined to distinguish it not only from the rest of the speeches in the debate but from the great mass of Parliamentary speaking in general.

Churchill's speech failed to reduce the Army appropriation probably because of his green youth and the prestige of the victorious Army. What distinguishes the speech today is its high competence in analysis, organization, proofs, and most of all, in style. At the age of twenty-seven, Churchill was practically master of the style he today uses at sixty-eight. In his vigor, imagery, turbulent driving rhythms, and potential sweep, Churchill suggests Milton, Burke, and Macaulay. Amplification, which Cicero considered one of the chief marks of an orator, was already Churchill's forte, e.g.:

[26]But now, when mighty populations are impelled on each other, each individual severally embittered and inflamed—when the resources of science and civilization sweep away everything that might mitigate their fury, a European War can only end in the ruin of the vanquished and the scarcely less fatal commercial dislocation and exhaustion of the conquerors.

[27]"Mr. Churchill's Resignation, Personal Statement" was delivered November 15, 1915, after Churchill had submitted to the Prime Minister Asquith his letter of resignation as First Lord of the Admiralty. Rene Kraus writes of the speech:

[28]But it was Winston Churchill who consoled Parliament, who yanked it up to its full height again amid the deepest depression of the war's reverses. The speech with which he took leave of the House was one of the greatest in his oratorical career.

Commonly reproached as the brilliant culprit behind four English disasters, Churchill spoke to answer the charge and to urge the unabated continuation of the war effort. He used relatively great length only in answering the fourth and most serious charge—the blame for the Dardanelles disaster, which had cost 50,000 British casualties; this answer is

[23] James Johnston, *Ibid.*, p. 103.
[24] *Parliamentary Debates*, 4th Series, Vol. LXXXXIII, pp. 1563-79.
[25] James Johnston, *Ibid.*, p. 104.
[26] *Parliamentary Debates, Ibid.*, p. 1572.
[27] *Parliamentary Debates, Commons*, Vol. LXXV, pp. 1499-1521.
[28] Rene Kraus, *Ibid.*, p. 204.

typical in essence of his other answers. Churchill first states his purpose plainly:

[29]I am concerned to make it clear to the House, and not only to the House but to the Navy, that this enterprise was profoundly, maturely, and elaborately considered, that there was a great volume of expert opinion behind it, that it was framed entirely by expert and technical minds, and that in no circumstances could it be regarded as having been undertaken with carelessness or levity. That, I am concerned to prove.

Testimony and documents are adduced to prove that the allied commands had agreed to the Gallipoli venture as the greatest strategic move England could make to break the stalemate on the Western Front. After initial successes in an attack launched upon the Straits February 19, 1915, the British fleet suffered reversals from mine-fields in the Narrows, withdrew to join preparations for a joint naval and land attack as the War Council advised, shared in launching this attack on April 25, 1915, and stalled for lack of reinforcements and from grim resistance of the now well supplied and entrenched Turks. Churchill closes his speech with an inspiring declaration of faith in the victory of the Allies.

Sir Maurice Hankey's final State Report freed Churchill of blame. Largely less capable commanders and raw troops had been spared for Gallipoli; evidence indicates poor co-ordination of Naval and Army forces. Of the ultimate English evacuation, Liddell Hart in 1936 wrote:

[30]Thus the curtain rang down on a sound and far-sighted conception marred by a chain of errors in execution almost unrivalled even in British history.

Churchill's speech of resignation today seems most notable for impressively demonstrating that Churchill is not the hot headed dilettante he is often misrepresented to be, but that he is a realist who faces the facts, plans with most exacting care, and then acts. The renewed confidence of the British in Churchill was proved in 1917 when Lloyd George recalled Churchill from the Western Front to be Minister of Munitions.

After the First World War, Churchill was less prominent in British and international affairs; one writer explains:

[31]But when the war was over there were years of uncertainty for Britain and for Churchill. Their respective paths seemed to diverge. . . . Mr. Churchill's speeches from 1933 to 1938 went very largely unheeded. They are the mirror of events in Europe. But they do not reflect the public minds to which they are addressed.

A typical example of Churchill's unheeded effort to awaken England is [32]"The German Air Menace," delivered to the House of Commons, November 28, 1934. Organized in a modified form of the disease-remedy plan, the speech has certain especially memorable ideas:

At present, [33]"the only direct measure of defense upon a great scale is the certainty of being able to inflict upon the enemy as great damage as he can inflict upon ourselves." Through the next ten years, for any English government to fail to maintain an air force substantially stronger than Germany's, should be considered a high crime against the State.

Under the present known rate of German and English production, Germany's air force at the end of the present year will be about equal to England's; in two years, 50 per cent stronger; in three years, 200 per cent stronger.

[34]After the speech, Prime Minister Stanley Baldwin discounted Churchill by asserting that in two years, England's production of airplanes would be 50% ahead of Germany's; and that Church-

[29] *Parliamentary Debates, Commons*, Vol. LXXV, p. 1518.
[30] Liddell Hart, *The War in Outline* (1936), p. 187.
[31] Philip Guedalla, "Roosevelt, Churchill, and Hitler —Do They Lead or Are They Led?," *The New York Times Magazine*, April 20, 1941, p. 31.
[32] Winston Churchill, *While England Slept* (1938), pp. 141-152.
[33] *Ibid.*, p. 145.
[34] *Ibid.*, p. 153.

ill's figures for Germany's airplane production at the end of three years, were considerably exaggerated. Time was to show, however, that "The German Air Menace" and other speeches from 1932-1938 collected in *While England Slept*, had an enduring influence. These speeches aimed to maintain the safety of Britain and to secure the peace of Europe by strengthening Britain and by action of the League of Nations. In these speeches, Churchill's ability to face the facts and reason from them is sheer triumph of close, logical reasoning on premises established by thorough and accurate fact-finding. The popular idea that Churchill has an uncanny prophetic gift, seems, on careful thought, to be unjustified; rather he must be called a scientist—one unusually skilled in the realm of statistics and logical inference. Churchill is not a Daniel or an Oracle at Delphi but an extremely hard-headed realist. For six years, speaking with the boldness of an American rather than the restraint of an Englishman, Churchill refused to be shouted down as he relentlessly repeated a message that would be monotonous were its truth not terrible. One fateful passage from "European Dangers," delivered November 22, 1932, must suffice to remind us of his foresight:

[35]Here is my general principle. The removal of the just grievances of the vanquished ought to precede the disarmament of the victors. To bring about anything like equality of armaments . . . while those grievances remain unredressed, would be almost to appoint the day for another European War—to fix it as if it were a prize fight.

Churchill's full significance emerged only when the dilatory, outsmarted, faltering Chamberlain picked Churchill to succeed him as Prime Minister of England on May 13, 1941. France succumbed so quickly to the Nazi blitzkrieg—within barely more than a month—that Englishmen were stunned. The survival of England seemed possible only through a miracle, and the proved statesman, Churchill, alone remained for faith to single out as England's miracle man.

In the thick of misfortunes of a war Churchill had tirelessly tried to avert, Churchill delivered "The Battle of the Atlantic" to the British Empire on April 27, 1941, by radio.[36] Churchill organized the speech with the joint purpose of informing, arousing, and proving. After a refreshingly candid opening, Churchill tells of England's recent severe reversals and follows the shock of each reversal by facts that somewhat enhearten his audience; e.g. he relates that England's response to the Greek call for help failed to save Greece from German conquest, yet he emphasizes that by responding England preserved her honor and thereby the valuable admiration and regard of the United States. Churchill launches into proof of his speech by stating the issues of the war:

[37]Hitler cannot find safety from avenging justice in the East, in the Middle East or in the Far East. In order to win this war he must either conquer this island by invasion or he must cut the ocean lifeline which joins us to the United States.

With a sense of climax, Churchill says near the last of the speech, with heavy reliance upon statistics for proof:

[38]No prudent and far-seeing man can doubt that the eventual and total defeat of Hitler and Mussolini is certain in view of the respective declared resolves of the British and American democracies. There are less than 70,000,000 malignant Huns. . . .

The people of the British Empire and of the United States number nearly 200,000,000. . . . They possess the unchallengeable command of the ocean and will soon obtain decisive superiority in the air. . . .

They have much more wealth, more tech-

[35] *Ibid.*, p. 31.

[36] *New York Times*, April 28, 1941, p. 4.
[37] *Ibid.*
[38] *Ibid.*

nical resources, and they make more steel than the rest of the world put together.

Churchill closed the speech with an indirect plea for hope, quoting the last two stanzas of Arthur Clough's poem, "Say Not the Struggle Naught Availeth." *Time* wrote:

> [39]When he finished, most of the people of both countries [England and the United States] were satisfied with Winston Churchill, anyhow.

Practically all of the speeches gathered in *Blood, Sweat, and Tears,* have emphatically the characteristics of "The Battle of the Atlantic."

III

From the material and conclusions so far presented, the traits which Churchill's speeches have in common before and during his current success are fairly plain. Churchill has unerring ability to face the facts, to find the real issues, and to marshall the soundest arguments available. He is not subservient to any preconceived system of speech organization but varies the organization with the real demands of the occasion. The "Army Appropriations Speech" uses a modified form of brief—a simple, clear, and thorough type of organization well calculated to the situation—an aspiring young man attempting to win the respect of his elders. "Mr. Churchill's Resignation, Personal Statement" is an attempt to let the facts artlessly speak for themselves and employs on the whole a simple statement of the assertion followed by proof presented chronologically. "The German Air Menace" is concerned with defense against a growing danger and naturally uses an adaptation of the disease-remedy plan. "The Battle of the Atlantic" must perform a triple purpose, each aspect of which is relatively of equal importance, and therefore merges suitably the organization of speeches to inform, to arouse, and to deliberate.

For proof, Churchill depends almost entirely upon testimony, statistics, reasoning, from cause to effect, from effect to cause, from analogy, and from generalizations upon human conduct. He is likely to use scathing humor sparingly to loosen tension and discount opposition. To influence belief, he mingles proof with emotion; the effective desires he uses vary with the circumstances, but he appeals chiefly to self-preservation, patriotism, love of God, fairplay, justice, common sense, and duty.

His style when he was twenty-seven is almost identical with that when he is sixty-eight; the span of years do suggest, however, the abandonment of mere cleverness in form, a tendency to greater informality, irregularity, and what one may call conversationality, and ultimately a marked increase in the power of succinct and memorable statement. Churchill varies the tone of his style with the occasion, being as a rule reasonable rather than impassioned, yet distinguished by the boldness of an American rather than the restraint of an Englishman. On the whole, Churchill is most inclined to use distinctively English idioms, personalized address, negative statement, mainly loose sentences varied now and then by strikingly constructed periodic ones, rhetorical questions, exclamations, coined maxims, parallel structure, balanced clauses, antithesis, metaphor, epithets, and amplification.

Though discovered embryonically in his earlier speeches, certain qualities of Churchill's speeches are characteristic only since he has become Prime Minister. As the man who first took Hitler's measure, and as the successful guide to England through the darkest hours of her perilous journey, Churchill invests his speeches with an ethical proof unsur-

[39] *Time*, XXXVII (May 5, 1941), 33.

passed by any other Englishman who might aspire to be Prime Minister. Each occasion for a speech imbues the utterance with implications crucial to the Democratic world. Each audience, because of the radio, is potentially immediate and world-wide and offers Churchill the opportunity to exert his full understanding of world peoples as well as of his native England and her "blood, toil, tears, and sweat." Each speech, on the whole, has the joint triple purpose of informing Churchill's people on the state of the War, deliberating upon the War's course, and stimulating to renewed heroic effort; remarkably culminating Churchill's career, this joint triple purpose blends Churchill's experience in having written about half of his eighteen books to inform the public upon military events, in revealing a consummate power of analysis illustrated by such a collection as *While England Slept*, and in long practice in inspiring the public during the First World War, as in "Our Greater Burden, the Condition to Victory."[40]

Churchill's style in fulfilling the extraordinary current need for expression, has attained memorable distinction; e.g., in the summer of 1940, when England reeled under German aerial bombardment and tensely awaited German invasion, Churchill said:

> [41]Let us therefore brace ourselves to our duties and so bear ourselves that if the British Empire and its Commonwealth last for a thousand years, men will still say, "This was their finest hour."

What accounts for the rise of Winston Churchill as a speaker? Churchill's rise is in part the achievement of a lifetime's development of ethical proof—of character and personality. Through "exceptional difficulty and enormous practice," moreover, he has grown steadily into a master of delivery, of insight into speaking situations and how to meet them, and of keen, sound reasoning. Endowed early as a master of style, he has to some extent, still improved. He adheres to habits of thorough, painstaking preparation and a passionate regard for facts. The remainder of the account may be ascribed to time, which has permitted the appreciation of Churchill's *ethos*, and to situation: England and the Democratic world needed a man with qualities which only Churchill possessed.

[40] *London Times*, Sept. 18, 1915, p. 3.

[41] Winston Churchill, *Blood, Sweat, and Tears* (1941), p. 314.

FRANKLIN D. ROOSEVELT'S RHYTHM IN RHETORICAL STYLE

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MUCH has been said in praise of Franklin Roosevelt's ability to deliver a speech, his splendid vocal quality, his personal charm. It can be said that this praise crosses political boundaries and is rather generally agreed upon regardless of the critic. But when we look to the content of Mr. Roosevelt's speeches we naturally do not find this degree of accord in passing judgment on his rhetoric. Perhaps rhetorical scholars hesitate to confess that an unbiased, truly objective evaluation can be made at the present time of Mr. Roosevelt's rhetoric.

With some wariness, therefore, I have chosen to comment on what appears to be a rather unusual characteristic of the

rhetorical style of this speaker. I speak of the rare rhythm[1] that is attained in the structural development of sentences and ideas throughout the speeches. This is evident in a number of ways, such as the use of parallel sentence structure in a sequence of sentences, identical reiteration of words and phrases, parallel introduction of a sequence of ideas.

An outstanding example of a combination of these methods is the conclusion of the speech of March 4, 1937, at the Democratic Victory Dinner. This combines striking parallel structure of sentences and reiteration of the word "now." Concluding devices such as summary, suggestion, and action appeal are blended into the structure.

Here is one-third of a nation ill-nourished, ill-clad, ill-housed—NOW![2]

Here are thousands upon thousands of farmers wondering whether next year's prices will meet their mortgage interest—NOW!

Here are thousands upon thousands of men and women laboring for long hours in factories for inadequate pay—NOW!

Here are thousands upon thousands of children who should be at school, working in mines and mills—NOW!

Here are strikes more far-reaching than we have ever known, costing millions of dollars—NOW!

Here are spring floods threatening to roll again down our river valleys—NOW!

Here is the dust bowl beginning to blow again—NOW!

If we would keep faith with those who had faith in us, if we would make democracy succeed, I say we must act—NOW!

In the same speech there is an example of rhythm within a sentence, through series of phrases and clauses.

. . . a nation intact, a nation at peace, a nation prosperous, a nation clear in its knowledge of what powers it has to serve its own citizens, a nation that is in a position . . . a nation which has thus proved. . . .

Another example of this type of rhythm within a sentence is in the speech of September 17, 1937, on the 150th anniversary of the signing of the Constitution. Two excerpts in different parts of the speech read as follows:

Fear spreads throughout the world—fear of aggression, fear of invasion, fear of revolution, fear of death.

That ideal makes understandable the demands of labor for shorter hours and higher wages, the demands of farmers for a more stable income, the demands of a great majority of business men for relief from disruptive trade practices, the demands of all. . . .

There are several examples of rhythmic parallel sentence structure in this same speech. There is a series of four paragraphs, each containing two sentences, with each first sentence and each second sentence constructed similarly.

Lawyers distinguished in 1787 insisted that the Constitution itself was unconstitutional under the Articles of Confederation. But the ratifying conventions overruled them.

Lawyers distinguished in their day warned Washington and Hamilton. . . . But the Executive and the Congress overruled them.

Lawyers distinguished in their day persuaded a divided Supreme Court that the Congress had no power to govern slavery in the territories. . . . But a war between the States overruled them.

Lawyers distinguished in their day persuaded the Odd Man on the Supreme Court that the methods of financing the Civil War were unconstitutional. But a new Odd Man overruled them.

And again in the same speech,

It cost a Civil War to gain recognition of the constitutional power of the Congress to legislate for the territories.

It cost twenty years of taxation on those least able to pay to recognize the constitutional power of the Congress to levy taxes on those most able to pay.

[1] I have in mind rhythm in composition, not in delivery. The former naturally leads to the latter, but this article does not concern itself with Mr. Roosevelt's delivery. Charles H. Voelker, in an article on "A Phonetic Study of Roosevelt," QUARTERLY JOURNAL OF SPEECH, XXII (1936), 366-68, comments on Roosevelt's sense of time, cadence, and rhythm in delivery, and (on page 367) says, "His feeling of rhythm in speech is quite exceptional. . . . His sense of rhythm is probably related to his sense of style."

[2] The press copy of this speech, released from the White House, has the word NOW in heavyfaced type.

It cost twenty years of exploitation of women's labor to recognize. . . .
It has cost twenty years already. . . .

In the First Inaugural we find the following structural development of a series of sentences:

The task can be helped by definite efforts. . . .
It can be helped by preventing. . . .
It can be helped by insistence that the. . . .
It can be helped by the unifying of. . . .
It can be helped by national planning. . . .

It is the way to recovery.
It is the immediate way.
It is the strongest assurance that recovery will endure.

More recent speeches give ample evidence of the same stylistic tendency. In two speeches given on September 3, 1940, at T.V.A.'s Chickamauga Dam and at Great Smoky National Park these excerpts are found:

I had studied the washing away of the wealth of the soil. . . .
I had seen water commerce impeded. . . .
I had understood the waste. . . .
I had seen forests denuded or burned—but worst of all, I had seen the splendid people living in parts of seven States fighting against nature instead of with nature.

We must prepare in a thousand ways. Men are not enough. They must have arms. They must learn how to use those arms. They must have skilled leaders.

The speech of September 12, 1940, contains these series of sentences:

You can remember, however, the other days. . . .
You can remember when it was rare indeed. . . .
You can remember when employers sought. . . .
You can remember when many large employers resorted to. . . .

They would seek unlimited hours of labor. They would seek lower wages. They would seek the cancellation of those safeguards. . . .

Time for March 25, 1940, quotes a paragraph containing almost identical parallel sentence structure taken from a Roosevelt speech:

It cannot be a real peace if it fails to recognize brotherhood. It cannot be a lasting peace if the fruit of it is oppression. . . . It cannot be a sound peace if small nations must live in fear of powerful neighbors. It cannot be a moral peace if freedom from invasion is sold for tribute. . . . It cannot be a righteous peace if worship of God is denied.

This speaker's loyalty to parallel structure of idea development also carries from speech to speech.[3] A marked similarity in his style of describing bad and good conditions in a locality is noted in the following excerpts from two different speeches. The first is from a speech during the 1936 political campaign, delivered at Pittsburgh, October 1, 1936. This paragraph combines metaphor, imagery, alliteration and rhythm in excellent manner. The second paragraph is from the Chickamauga speech already referred to:

Compare the score board which you have in Pittsburgh now with the score board which you had when I stood here at second base in this field four years ago. At that time, as I drove through these great valleys, I could see mile after mile of this greatest mill and factory area in the world, a dead panorama of silent black structures and smokeless stacks. I saw idleness and hunger instead of the whirl of machinery. To-day as I came north from West Virginia, I saw mines operating, I found bustle and life, the hiss of steam, the ring of steel on steel—the roaring song of industry.

When I first passed this place, after my election but before my inauguration as President, there flowed here a vagrant stream, sometimes shallow and useless, sometimes turbulent and in flood, always dark with the soil it had washed from the eroding hills. This Chickamauga Dam, the sixth in a series . . . is helping to give. . . . Through them we are celebrating the opening of a new artery of commerce, new opportunities

[3] It is interesting to note here that the famous First Inaugural statement, ". . . the only thing we have to fear is fear itself . . .," was repeated verbatim by Mr. Roosevelt in the speech of May 27, 1941.

for recreation, relief from the desolation of floods. . . .

From these typical examples it is evident that rhythmic structure is not a random technique of Franklin Roosevelt. It is rather a carefully planned and executed technique, designed as a basis for better style and for helping to achieve rhythm and cadence in the delivery. It is an important part of Mr. Roosevelt's total rhetorical style and effectiveness as a speaker.

REPORTING THE DEBATES OF CONGRESS*

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FROM a superficial examination, it might be reasonable to assume that the reports of the proceedings and debates of Congress from 1789 to the present are full, authentic, and verbatim. A closer investigation, however, reveals that such an assumption is only partly true. The reports for the first eighty-four years are by no means comprehensive, nor could they be called accurate. This is due to the fact that there was during that period no systematic method of recording them.

The failure of Congress to provide for authentic reporting prior to March 3, 1873, may be explained by the lack of a precedent either in England or in America, also to the influence of partisan politics, and to the attitude of the press on the question. In England the proceedings of Parliament had been practically a closed book for several centuries because members of that body, especially the House of Commons, had been at loggerheads with the Crown. Publication of the debates, even in a minute form, was surrounded with danger to both reporter and publisher. It was not until 1834 that space was provided for the reporters in the House of Commons.

It had not occurred to Parliament that freedom of the press with full permission to report its debates was the best protection for a democratic government. The House of Lords, however, in 1509 began to keep a journal of its proceedings, and the House of Commons, in 1547. Following this precedent, the Colonial assemblies in America kept only a journal of their proceedings.

During the First and Second Continental Congresses, the delegates deliberated behind closed doors and kept only a journal. In accordance with the policy adopted by the Continental Congress, the sessions of the Constitutional Convention were also secret. Therefore, it is not surprising that the Constitution of the United States provides only that "each House shall keep a journal of its proceedings, and from time to time publish the same, excepting such parts as may, in their judgment require secrecy."[1]

Under this constitutional provision a *Journal* of both Houses of Congress has been kept. When the First Congress assembled, it made rules of parliamentary procedure for the conduct of business, but it did not occur to the members that it was of the greatest importance that their constituents should be furnished accurate copies of the debates. Consequently, Congress failed to provide for the reporting of its debates.

While reporters were allowed access to the House of Representatives from April

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[1] Constitution of the United States, Article I, section 5.

8, 1789, the Senate at first deliberated in secret and even excluded members of the House from its chamber.[2] On April 30, 1790, a resolution was introduced in the Senate to open its doors during legislative sessions. This and similar resolutions were rejected.[3] The doors of the Senate remained closed to the public until December 9, 1795, except on February 11, 1794, when it was agreed that the doors should be opened and remain open until the close of the discussion over the seating of Albert Gallatin.[4] Since the completion of the galleries in December, 1795, the public has been admitted to them, except during executive sessions.

When Congress moved from Philadelphia to Washington, the galleries were so far removed from the Senate floor that it was impossible for the reporters to hear. Consequently, no reports were made for the Senate debates between November 17, 1800, and January 6, 1802, when the Senate voted to admit reporters to the floor, where they have remained to the present, except in a few instances when that body expelled obnoxious reporters.[5]

The House, on the contrary, instead of settling the question of assigning seats to the reporters, let the matter continue to be a source of annoyance. In the first Congress the reporters sat at the foot of the Speaker's desk. This made reporting difficult because of the distance from the debaters and the peculiar diction of members. Naturally, with a clumsy shorthand system accurate reporting was impossible under such conditions.

On September 26, 1789, came the first overt complaint in the House, which was chiefly focused against Thomas Lloyd's *Congressional Register*, the first publication containing the debates of that body. In the debates which ensued, and in subsequent ones, the question of inaccuracies, the influence of the press, and the lack of a precedent in any democratic government constituted the chief arguments against reporting the debates officially. Elbridge Gerry went on record as favoring the "disseminating of useful information, by a correct and impartial publication."[6]

The most important comment in the debate came from James Madison, who thought it "improper to throw impediments in the way" of publishing the debates, but he considered it equally "improper to give the publication of their debates legislative sanction," because the House could not be responsible for errors.[7] As for himself he did not wish "to encounter" the inconvenience of having to write out his speeches and hand them to the reporters.

After the foregoing debate, the reporters retreated to the galleries. Thereupon, members of the House retaliated by refusing them admission to the floor.[8] Even the sergeant-at-arms had to be called in to secure order.[9] Early in the next session of Congress, however, the House gave tacit consent for the return of the reporters to the floor.[10]

When Congress transferred from New York to Philadelphia, four seats on the window sills were provided for the use of the reporters.[11] The idea of having Congress report its debates officially had at this time begun to germinate in the minds of a few. On April 20, 1792, Gerry

[2] *New York Gazette*, April 9, 1789; John West Moore, *The American Congress*, p. 128.

[3] *Senate Journal* 1st and 2nd Congress, pp. 136, 281, 287, 415, 468, 478.

[4] *Ibid.*, p. 197; ibid., 3rd, 4th and 5th Cong., p. 30; *Annals of Congress*, 3rd Cong., 1st sess., p. 47.

[5] *National Intelligencer* (Washington, D.C.), Jan. 8, 1802; William Ernest Smith, *The Francis Preston Blair Family in Politics*, 1, 109; *The Union* (Washington, D.C.), Feb. 10 and 11, 1847; *Congressional Globe*, 29th Cong., 2d sess., pp. 366, 406-407.

[6] *Annals of Congress*, 1st Cong., 1st sess., 917.

[7] *Annals of Congress*, 1st Cong., 1st sess., pp. 919-920.

[8] *Ibid.*, 1st Cong., 2nd sess., p. 1059; Samuel Huson Gray, "Historical Sketches of Parliamentary Reporting in England and America," *The Shorthand Writer*, XVIII (Chicago, 1918), 82-83.

[9] *Annals of Congress*, 1st Cong., 2nd sess., p. 1059-1060.

[10] *Ibid.*, p. 1059.

[11] Gray, *op. cit.*, p. 106.

moved that a competent stenographer should be selected at the next session of Congress to report accurately the proceedings and debates, and that such a person should be an officer of the House.[12] In support of his resolution, Gerry illustrated his point by citing an incident: when a reporter had been asked by a member why he turned and twisted their utterances so much, the reporter replied that "he was under the necessity of obliging his employers."[13] Despite his warning plea to his colleagues, Gerry succeeded only by a close vote in having his resolution referred to a committee which never reported.[14]

Similar resolutions which were introduced from time to time met the same fate. For illustration, in 1822 the proposal to make a contract for reporting the debates of the House was defeated primarily because an expenditure of $20,000 for this purpose was considered a waste of public money.[15]

The usurpation of the right by the Speaker to admit and to expel reporters who were personally and politically obnoxious to him brought the Speaker and members of the House to loggerheads. Finally, in 1802 that body authorized the Speaker to assign seats on the floor to the reporters, a privilege which he still enjoys.[16]

One of the most outstanding reporters of the early debates was Thomas Lloyd, the first reporter of the House, who, according to tradition, stood on the balcony with Washington when he took his oath as President of the United States.[17] Among others were James T. Callender, Thomas Carpenter, Edmund Hogan, David Robertson, Joseph Gales, Senior, John Fenno, Philip Freneau, Samuel Harrison Smith, founder of the *National Intelligencer*, and his successors, Joseph Gales, Junior, and William W. Seaton. For thirteen years Gales in the Senate and Seaton in the House occupied seats respectively beside the President of the Senate and Speaker of the House. As one of the perquisites, they also shared with these officials the use of the snuff-box![18]

Unfortunately, the newspapers and other publications carried only running reports of the debates and these were colored to suit the political leanings of the editors. For illustration, the *Philadelphia Gazette*, November 18, 1794, made a general explanation in regard to the briefness of the Congressional debates which appeared in its columns. Among other reasons given, the most important was that only "a certain portion of the daily newspaper can be assigned for the sketch of this kind; and hence much abbreviation is necessary. . . . The Editor has neither the time to print, nor have the public time to read every word spoken."

Apparently, the attempts of Congress for political reasons to regulate the reporting of its debates and also its failure to subscribe for copies of publications containing these were factors in preventing private enterprise from publishing the doings of Congress. Nevertheless, several editors considered the matter seriously.[19] The election of Gales and Seaton as printers to Congress in 1819 was a factor in this direction.

Forty-five years after the assembling of the First Congress, Gales and Seaton

[12] *Annals of Congress*, 2nd Cong., 1st sess., p. 563.
[13] *Ibid.*, p. 564.
[14] *Ibid.*, p. 565.
[15] George Grantham Bain, "Early Congressional Reporting," *The Phonographic Magazine* (Cincinnati, 1894), VIII, 171.
[16] *Annals of Congress*, 6th Cong., 2nd sess., pp. 797-799, 1041-1044; *National Intelligencer*, Feb. 23, 1801; *Journal of the House*, 7th Cong., 1st sess., p. 406.
[17] Martin Ignatius Joseph Griffin, "Thomas Lloyd, Reporter to the First House of Representatives of the United States and Publisher of the Official Proceedings," *American Catholic Historical Society of Philadelphia Record* (Philadelphia, 1891), III, 221-230.
[18] "Early Reporting, A Bit of Shorthand History," *The Stenographer* (Philadelphia, 1906) XXI, 93; Frederic Hudson, *Journalism in the United States*, 1690-1872, p. 232; Wilhelmus Bogart Bryan, *A History of the National Capital*, II, 177.
[19] *National Intelligencer*, Nov. 28, 1821; Jan. 24, 1843; "Correspondence of Peter Force," 1823. Division of Manuscripts, Library of Congress.

began the publication of the debates of that body, covering the period from March 3, 1789 to May 27, 1824, in the *Annals of Congress*. This publication, in forty-two volumes, was printed between 1834 and 1856. Until this time no attempt had been made to publish the debates except in the official journals, the newspapers, and the short-lived publications like Lloyd's *Congressional Register*, Carpenter's *American Senator*, Callender's *Political Register* and his *American Register for the Year 1796*, and the *Congressional Reporter* (Twelfth Congress).

The compilation of the debates in the *Annals of Congress*, contemplated as early as 1818, was begun by Joseph Gales, Senior, in 1833.[20] After the appearance of the first two volumes in 1834, the work was abruptly stopped because of the lack of funds until 1849, when Congress authorized Gales and Seaton to complete the series. With difficulty they collected and compiled the debates from the journals, the newspapers, and other contemporary sources, including the stenographic reports of the important debates and also those that could not be published at the time they took place. These had been carefully filed by the editors of the *National Intelligencer* for future reference. For example, from a bundle of those bygone relics, the publishers wrote out and published, after an interval of forty years, a speech of John Randolph of Roanoke which had been delivered in the House, January 12, 1813.[21]

The weaving of the debates into a remarkably coherent compilation from such fragmentary sources was accomplished because of Gales' and Seaton's previous experience in compiling the debates of Congress at the end of each session in the *Register of Debates* in thirty-nine volumes, covering the period from December 6, 1824 to October 16, 1837, and printed between 1825 and 1837. In the preface to volume one, the editors explained that the debates were "not in all cases literally reported, but their substantial accuracy" could be "entirely relied upon." They made no claim to originality. Neither did they make any effort to embody the journals of the two Houses unless it seemed of importance to them to include excerpts for clarity.

Gales and Seaton invited members of Congress to revise their speeches before they were published in the *Register of Debates*.[22] Most members complied; a few refused; and others responded somewhat reluctantly.[23] Although John Quincy Adams usually revised his speeches, on one occasion he recorded in his *Memoirs* that he had a strong suspicion that the debate would never be reported.[24] Therefore, he seldom made a speech in the House because it was a "double waste of time—first to speak, and then to report."[25] Some could not "vouch for every word" made in revision so they requested Gales and Seaton to make any alterations which their ears or recollections might suggest.[26] Accordingly, the editors claim to have consulted "every source where it was probable that authentic materials could be found."[27] Invariably they selected that which appeared to them to be the "fullest or most accurate, and in all cases preferring that which bore evidences of the Speaker's revision."[28]

[20] *National Intelligencer*, Jan. 24, 1843; Gales and Seaton to James Madison, Jan. 26, 1818; July 29, 1833. Papers of James Madison, Division of Manuscripts, Library of Congress.

[21] *National Intelligencer*, Sept. 3, 1853.

[22] Richard Rush to Gales and Seaton, July 6, 1826; Nathaniel Silsbee to Gales and Seaton, Apr. 27, 1827; Asher Robbins to Gales and Seaton, Mar. 28, 1833. Papers of Gales and Seaton. Division of Manuscripts, Library of Congress; Charles Francis Adams, ed., *Memoirs of John Quincy Adams*, VIII, 437; John C. Fitzpatrick, ed., "The Autobiography of Martin Van Buren," *Annual Report of the American Historical Association* (1918), II, 215, 219.

[23] *Idem.*; *National Intelligencer*, Mar. 13, 1828.

[24] Adams, *Memoirs*, IX, 211-212, 218.

[25] *Ibid.*, VIII, 437.

[26] Richard Rush to Gales and Seaton, July 6, 1826; Nathaniel Silsbee to Gales and Seaton, Apr. 27, 1827. Gales and Seaton MSS.

[27] *National Intelligencer*, Dec. 22, 1834.

[28] *Loc. cit.*; *Globe* (Washington, D.C.), Dec. 30, 1834.

Because of the policy of members to revise their remarks, these did not always appear immediately, even in the newspapers. For illustration, almost a month intervened between the delivery of Webster's reply to Hayne, January 26 and 27, 1830, and its publication in the *National Intelligencer*. Gales' stenographic notes, Mrs. Gales' transcription of them, a revised pamphlet copy published by Gales and Seaton, together with a mass of notes written by Webster, were bound together and preserved by Gales.[29] Webster's draft is so different from Mrs. Gales' transcript that collation is scarcely possible.[30]

Meanwhile, the question of reporting the debates officially had been thrust in the background. Instead, a lively political contest had developed over the election of printers to Congress. The failure of Gales and Seaton to report fully all the speeches of Jackson's friends irritated him and was also a factor in the delay of Congress in appropriating funds to complete the compilation and publication of the earlier debates of Congress.[31] With the defeat of Blair and Rives as printers to Congress in 1833, they began the publication of the *Congressional Globe*, December 2, 1833, as the rival of the *Register of Debates*.[32] Consequently, between December 2, 1833 and October 16, 1837, when the latter suspended publication, there were concurrent publications of the debates. The *Congressional Globe*, in one hundred and eleven volumes, published from 1833 to 1873, was the first publication of its kind to attempt to give each step in every measure coming before both Houses. Usually the *Congressional Globe* gave more space to the supporters of Jackson; while the *Register of Debates*, which was supposed to be an anti-Jackson organ, reported all the debates more fully.[33]

After the suspension of the publication of the *Register of Debates*, few complaints were made in either House until the nomination of William Henry Harrison for President in December, 1839. With the contest over the election of printers to Congress in 1840, the age-old controversy over misrepresentation of remarks of members was revived. The chief attack against the reporters of the *Congressional Globe* was led by Edward Stanley, William J. Graves, William K. Bond, and Waddy Thompson in the House and by Robert J. Walker and Richard H. Bayard in the Senate.

Stanley asserted in the House that he had *"never been reported correctly in the* Globe" and that when he had asked the reporters to correct errors in a speech *"they had uniformly made it worse."*[34] In acrimonious debate on January 18, 1840, Graves boldly asserted that he would not hesitate to vote to expel any reporter who misrepresented his adversary, and, as for himself, he did not care whether he was reported "at all."[35] In retaliation Blair and Rives announced that the *Congressional Globe* would be "deficient hereafter in not containing the displays of Messrs. Graves and Stanley."[36] Finally, having stood it as long as he could, Graves requested the editors to include his remarks in a personal debate with Francis W. Pickens, but they refused.[37]

Thompson also had a tilt with the reporters, whom he characterized as "habit-

[29] Roger Ripple, "The Stenographic Reports of Webster's Reply to Hayne," *The Phonographic Magazine* (Cincinnati, 1894), VIII, 22-24; Robert C. Winthrop, "Webster's Reply to Hayne and His General Method of Reporting," *Scribner's Magazine* (New York, Jan. 1894), XV, 118-119. The papers are in the Boston Public Library.

[30] Ripple, *op. cit.*, VIII, 23.

[31] *National Intelligencer*, Jan. 24, 1848; Dec. 25, 1848; *Congressional Globe*, 27th Cong., 3rd sess., pp. 355-359; Smith, *op. cit.*, I, 103-105.

[32] *Daily Globe* (Washington, D.C.), Aug. 5, 1852.

[33] Elizabeth G. McPherson, "The History of Reporting the Debates and Proceedings of Congress," chs. III and V, Ph.D. Thesis, University of North Carolina, Chapel Hill.

[34] *Globe*, Apr. 1, 1840.

[35] *Congressional Globe*, 26th Cong., 1st sess., p. 128.

[36] *Globe*, Jan. 18, 1840.

[37] *Ibid.*, Apr. 1, 1840.

ual falsifiers of the debates."[38] In order to protect themselves from the alarming "physique" and the "fiery hotspur" spirit of Thompson, the *Globe* reporters armed themselves, Lund Washington, Junior, with a big stick and William W. Curran with a knife. They took them to the reporter's desk and there watched Thompson at leisure moments.[39] Until he publicly apologized to them several weeks later, they took no more notice of him in reporting the debates than if he were not a member of the House.[40]

Bond also denounced Curran and Washington as "garbled reporters."[41] In defense of themselves, the reporters admitted finally that in a discursive debate they did not pretend to give a verbatim report of everything that was said.[42] As a matter of fact all of the reporters at this time were either "longhanded men" or used only a clumsy shorthand system.

In the Senate a similar controversy ensued, only in a more dignified manner. For example, Henry Clay considered it inconsistent with the dignity of that body to comment on newspaper reports of their remarks, even though he had never been correctly reported in a "single paragraph in the *Globe*."[43] Yet Congress refused to assume the responsibility of reporting and publishing its debates.

Upon the refusal of President Polk to retain the *Globe* as the administrative organ, it was supplanted by Thomas Ritchie's *Union* on May 1, 1845. While Blair and Rives continued the publication of the *Congressional Globe*, they became less partisan. As a result, plans by which the debates would be reported semi-officially began to take shape. The first step in this direction occurred in 1846 when the Senate authorized its members at the expense of the government to subscribe for twelve copies of either the *Register of Debates* or the *Congressional Globe*, and the House did likewise in 1847. With the refusal of Gales and Seaton to resume the publication of the *Register of Debates*, this virtually made the *Congressional Globe* a semi-official publication of Congress.[44] In commenting on the contract of Blair and Rives, John C. Rives said that "nothing more than a synopsis was promised or expected" as the price of the *Congressional Globe* will show.[45]

Despite the opposition of the press and some members of the Senate, that body, convinced that it had authority, advanced a step further toward official reporting on March 2, 1847, when it voted to contract with Dr. James A. Houston, a reporter of the *Union* to report and to publish its debates and proceedings during the next session of Congress.[46] Although the plan proved unsatisfactory, the principle was not abandoned, for that body on August 11, 1848, adopted a resolution by which contracts were made with the editors of the *National Intelligencer* and the *Union* to report and to publish the debates in the newspapers and to furnish the editors of the *Congressional Globe* with a copy of the debates for publication.[47] Each member of the Senate was to be furnished a copy of the newspapers. This arrangement proved so satisfactory that the House on August 27, 1850, adopted a similar resolution and made an identical contract with the editors of the *Daily Globe*.[48]

The adoption of this semi-official plan marks the beginning of verbatim reporting in Congress. This was, perhaps, due

[38] *Congressional Globe*, 26th Cong., 1st sess., pp. 297-298; *Globe*, Apr., 1, 1840; Lawrence A. Gobright, *Recollection of Men and Things at Washington*, p. 402.
[39] Gobright, *op. cit.*, p. 402.
[40] *Loc. cit.*
[41] *Congressional Globe*, 26th Cong., 1st sess., p. 313.
[42] *Congressional Globe*, 26th Cong., 1st sess., p. 313
[43] *Ibid.*, p. 470.
[44] *Daily Globe*, Aug. 5, 1852.
[45] *Loc. cit.*
[46] *Congressional Globe*, 29th Cong., 2nd sess., p. 571.
[47] *Ibid.*, 30th Cong., 1st sess., p. 1065.
[48] *Ibid.*, 31st Cong., 1st sess., pp. 1154, 1637-1641; *House Journal*, 31st Cong., 1st sess., p. 1310.

principally to the fact that the phonetic shorthand of Isaac Pitman furnished a system vastly superior to any used previously.[49] Prior to 1848 special proceedings and important debates had been reported more or less fully, but heretofore, there had been no reliable system in use, and much of the day's business had not been reported except in a brief fragmentary way. After the introduction of verbatim reporting, in the Senate in 1848 and in the House in 1850, complaints against the reporters were noticeably fewer.

This may be explained by the fact that upon the decision of Congress to pay for the reporting and publishing of its debates, the editors of the *National Intelligencer*, the *Union*, and the *Daily Globe* brought to Washington a remarkable corps of reporters, among whom were Robert M. Parkhurst, Robert Sutton, John E. McElhone, Oliver Dyer, and his illustrious pupil, Dennis F. Murphy, who at the age of fourteen, began in 1848 to report the debates of the Senate and continued until his death in 1896. Naturally the appearance of a mere boy in the Senate as a note-taker attracted attention. Of him John C. Calhoun said:

> Look at that boy, with the body of a child and the head of a man. He looks as intellectual as a college professor, and yet see how deficient he is in strength and physical toughness. In South Carolina, instead of pushing a boy of his age in his studies we would have him riding horses, leaping fences and shooting squirrels. We would build up his body before we set his brains at work. As soon as he was robust and hardy, his head would take care of itself.[50]

In the evolution of the process by which the longhand and clumsy shorthand methods were displaced by phonography and verbatim reporting the reporters of the debates of Congress have borne an important part. As a result, the history of reporting the debates of Congress may be divided into two distinct periods: The first extending from 1789 to 1848, during which time even whole speeches and debates had been omitted entirely and the reports of both Houses had been published as a private venture, by either the press or some enterprising reporter; the second, beginning in 1848 for the Senate and in 1850 for the House and continuing to the present. During the latter period, Congress has financed the publication of the debates, which were transcribed for the first time from phonographic notes of the reporters and accepted as official.

With the introduction of verbatim reporting in Congress and the semi-official status accorded the *Congressional Globe* there was a noticeable increase in the size of the *Appendix*. This may be explained by the announcement of the editors in 1851 that thereafter only a "brief or sketch of the debates" would be found in the *Congressional Globe* and in the *Appendix* only "such speeches as members should think proper to write out at length."[51] Accordingly, members of Congress were granted permission to extend their remarks. By the time of the Civil War this custom had grown to the extent that there was evidence of the appearance of the so-called ghost-writer. For example, in 1862 a verbatim speech purported to have been delivered by two members of the House from the same state within a period of five weeks is found in the *Appendix*.[52]

During the Civil War and Reconstruction the volume of the debates increased so rapidly that the editors of the *Congressional Globe* were unable to publish the debates as promptly as needed to be done. Dissension in the ranks of the reportorial corps also demonstrated

[49] *Evening Star* (Washington, D.C.), Feb. 29, 1896.

[50] Oliver Dyer, *Great Senators of the United States Forty Years Ago*, p. 169.

[51] *Daily Globe*, Dec. 6, 1851.

[52] *Congressional Globe*, 37th Cong., 2nd sess., *Appendix*, pp. 119-123, 239-242. The speeches of William Allen and Robert H. Nugen of Ohio were delivered on April 24 and May 26, 1862, respectively.

the need of more adequate supervision. After considerable investigation, Congress was finally convinced that the debates could be published more economically and satisfactorily under its own direction at the Government Printing Office and that the debates should be reported officially.[53]

As a result of such sentiment, on April 2, 1872, Congress passed an act providing that, until a satisfactory arrangement could be made, the debates should be published by the Congressional printer.[54] Upon the expiration of the contract with Rives and Bailey to publish the debates in the *Congressional Globe*, March 3, 1873, no provision had been made for doing the work. On that date the task of printing the debates was transferred to the Government Printing Office and on March 5, the first issue of the *Congressional Record*, dated March 4, 1873, appeared.

Each House was left free to make its own arrangement for reporting its debates. Both Houses voted to retain the reporters of the *Congressional Globe* as the official reporters. Until 1873 they had been paid according to space with a bonus voted to them in the fiscal deficiency bill. The House reporters preferred the salary basis and were paid the same compensation as the reporters of the committees.[55] They are still appointed by the Speaker. In the Senate the reporters preferred the contract system under which one member of the reportorial staff has charge of the work and is paid a fixed amount. Out of this he pays the salary of his assistants. The arrangement made with the reporters in March, 1873, has proved so satisfactory that it has been continued to the present.

With the appearance of the *Congressional Record* on March 5, 1873, the suggestion of Gerry made in April, 1792, that Congress should undertake to report and to publish its debates and proceedings became a reality. Nevertheless, the *Congressional Record* is not a verbatim record of what actually happens in Congress.[56]

[53] *Daily Globe*, Mar. 3, and 5, 1872; *United States House Report 42nd Cong.*, no. 23, 4 pp.; *Congressional Globe*, 42nd Cong., 2nd sess., pp. 1413, 1776-1782.

[54] *United States Statutes at Large*, XVII, 47.

[55] *Congressional Globe*, 42nd Cong., 3rd sess., p. 2133.

[56] See Zon Robinson, "Are Speeches in Congress Reported Accurately?" *Quarterly Journal of Speech*, XXVIII (February, 1942), 8-12.

FOUR WAYS OF LOOKING AT A SPEECH*

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THE advance of any science becomes apparent first in a systematic refinement of its methods and then in the development and application of *new* methods. Thus, the history of internal medicine and psychiatry shows a steady movement from the rules of thumb of an earlier era to the specialized procedures of today. But unco-ordinated specialization can make for new confusion unless we are ever aware of relationships.

Something like this has been happening in the field of speech criticism in recent years. The development of new modes of analysis with varying terminology and apparatus has left some of us in need of reorientation. It is, perhaps, time to say with Lincoln, "If we could first know where we are, and whither we are tending, we could better judge what to do and how to do it."

* Read at the Twenty-sixth Annual Convention of the National Association of Teachers of Speech, in the Statler Hotel, Detroit, Michigan, December 30, 1941.

Then, too, new methodologies are often introduced amidst attitudes of hostility and defensiveness. Students who have not been exposed to new doctrines seem inevitably to feel that their proponents come as legislators likely to repeal every last thing that is known. The unfamiliar procedures are looked upon as something antithetical, antagonistic, ready to replace the old and the presumably worn out. But new methodologies may well be not antithetical but complementary, not antagonistic, but additive.

Thus it is with some of the "new" ways in speech criticism. Students working entirely apart from each other have focused on perspectives which can throw light on particular areas in the speech process otherwise neglected by the others. It is my point that there are available today at least four different ways of looking at a speech which can be applied individually and co-operatively for knowledge about what goes on when someone speaks to someone else. My plan is to discuss in order the dominant concern of the rhetorician, the student of meanings or semanticist, the logician, and the general semanticist. In what way would each be interested in a public speech? What does each look for? What are the questions that each would ask? On what basis would each judge whether the speech was "good" or "bad"?

In this quest the analysis, if successful, could be used on the speech of any public figure, a radio commercial, a class assignment, this paper, or on any sort of connected discourse whatever.

I

Let me begin with the rhetorician. His first concern is the discovery of the effect of the speech. Did it make an impression? Was it accepted or rejected, approved or disapproved in varying degrees? Were audience attitudes solidified or changed? Modern techniques of direct polling, accompanied by tests of attitudes, make answers possible to these questions that are now more precise than ever before. But it is only after those findings are in that the rhetorician would get under way. His work would begin when he asked: What did the speaker do that got results? What did he say that influenced them? How did he say it? What strategies accounted for the acceptance of his argument? What peculiar tactics marked the method of his appeal?

Our rhetorician might be guided by the experience of students in the last 2,000 years. For observers of such processes have been all too numerous. They have noticed that minds were manipulated by an almost endless list of devices. We must be content here with a mere suggestion of the scope of the patterns of persuasion. The rhetorician would look for the attitudes of the speaker, the disguised or overt flatteries, the modes of insinuation, the sources of personal prestige. He would study the manifestations of voice, bodily movement, and gesture. He would analyze the progress and gradations of the attack, the lines of argument and the modes of support. He would be concerned with the specificity, the associational power, the interestingness, the varieties of suggestion, the spread or limitation of the *topoi*, the sources of humor, the paths of action, the impressions of universality. He would listen carefully for the colloquiality, the impersonality, the special adaptations, the turns and figures, the memorable phrases, the maxims, and the subtle devices of stylistic ingratiation.

In short, the rhetorician tries to overlook nothing that a speaker did that might affect his control of his audience. If, by chance, the speaker alienated his hearers, that, too, should be explained. And if ours was the complete rhetorician, he might then go on to generalize, to

show us that the rhetorical performance was or was not the inevitable one, for when rhetoric will have become a science, rather than an art, the student will "be able to tell under what circumstances what devices will get what effects."[1]

II

The student of meanings, that is, the semanticist, has, however, an interest in other matters. His concern centers on these questions: What does he mean? Do I understand the speaker? How can I find out whether he is saying what I think he is saying? What, in other words, is being said?

For the ordinary business of living, in the daily round of domestic affairs, when dealing with the butcher or the newsboy, such questions seem pointless. Without too much effort we manage to take in and presumably understand whatever we hear. But as soon as we leave the ordinarily mundane, for talk of life and love, of purpose and significance, of use and method, of needs and programs, the old sureness is no more. What seems simple can often take on new complexity when disturbed by a question. Momentary doubt is often enough to reveal the tenuousness of one's grasp on an argument, for what appears inordinately clear on first hearing may, on further scrutiny, be susceptible to many diverse interpretations.

It is common knowledge that many a speech turns out to be all things to all men. The task of the semanticist is the reduction of this possible multiplicity to simplicity, the discovery of the sources of ambiguity, and the provision of the means whereby the speaker's intent may be faithfully reflected.

In this quest the semanticist is guided by three fundamental facts about the working of our language.

1. He starts with the fact of *ambiguity*. He knows that metaphor is not merely a decorative device but a necessary manifestation of language in use, insofar as a relatively small vocabulary must serve an inexhaustible number of purposes. It is small cause for wonder, then, if even our simplest words are ever turned to new uses. We learn very early that such a phrase as "he pinched her" may, on occasion, be used in a situation betokening social familiarity, an arrest, or a kidnapping. And that such a word as "operation" is used with by "no means the same 'working' in the technical vocabularies of theology, surgery, mathematics, and strategics."[2] When Secretary Knox said that the naval establishment in the Pacific was not "on the alert," he was not using that phrase in the sense of watchfulness or sleepiness, but in the technical sense that "certain essential preparations" should have been but were not made. I. A. Richards[3] called attention to the lament of the philosopher G. E. Moore, "Why we should use the same form of verbal expression to convey such different meanings is more than I can say. It seems to me very curious that language should have grown up as if it were expressly designed to mislead philosophers; and I do not know why it should have." The diversity of interpretations, so characteristically common in discussion, may be cause for lamentation, but it is the work of the semanticist to take such difficulties as his province, to reckon with them, and then to help us find a way around them.[4]

2. *Generality* is the second important factor. A very large portion of the key terms of any speech will show such largeness of coverage that it is not always easy

[1] See Harwood L. Childs, *An Introduction to Public Opinion* (1940), pp. 89-102.

[2] Louis H. Gray, *Foundations of Language* (1939), p. 257.

[3] *The Philosophy of Rhetoric* (1936), p. 96.

[4] See I. A. Richards, *Interpretation in Teaching* (1938), pp. 23-170; also James MacKaye, *The Logic of Language* (Hanover, N. H.: Dartmouth College Publications), Ch. V.

to discover which particular areas of human concern are being referred to. In a recent speech Robert Maynard Hutchins said, "Education implies teaching. Teaching implies knowledge. Knowledge is truth. The truth is everywhere the same. Hence, education should be everywhere the same." The very breadth and scope of these terms must give one pause. So much is included under their tent-like expanse, that the semanticist must needs wind in and through them lest he assume particulars not otherwise intended. Generality is not something to be stigmatized, but, rather, to be realized and analyzed anew. (Incidentally, with the coming of the censors, we may expect many an example of that maddening and sterile double-talk as the characteristic trade mark of most official public pronouncements—especially if the practice of the last war prevails.)

3. The third focus of his attention involves a ferreting out of the terms which stand for *fictitious entities.*[5] Teachers of grammar have instilled the notion that "a noun is the name of a person, place, or thing," so religiously that speakers very often go on to use "any" and "all" nouns as if they were talking of similarly observable and verifiable matters. Such words as Right, Power, Obligation, Justice, Beauty, Art, Service, etc., which the semanticist calls "fictions" are to be understood as "mental inventions and abstractions" and not as the names of "direct and specific sense-experiences." In the warmth and immersion of the speech situation it is not difficult for a speaker to hypostasize,[6] to reify these "big words," endowing them with form and substance as if they necessarily stood for phenomena whose existence is readily manifest. The student of meanings, however, seeks to locate these fictions, warn us of their character, and determine in any case how they are being used.

Guided by the facts of ambiguity, generality, and fiction-making, the semanticist's task is set out: He must, by a process of "equivalent statement" somehow bring to earth, pin down, and *fix* the specific areas of reference. He must try to translate what was said so that the speaker's words are closely approximated in terms which dissolve the sources of confusion. When faced with a speech in which the opportunities for vagueness are exploited to the full, the semanticist, bent on clarity, does not dismiss the speech as a stupid mess of blabs, but, ever mindful that understanding is not quickly won, he systematically moves to his probing. For this work a battery of highly sophisticated procedures has been devised. There is space here to mention but a few.

1. He will investigate the key terms in their setting and context as the ground of meaning.[7] (To study them out of such focus is much as if one were to sing a bass accompaniment as a solo.)

2. He will analyze each metaphor into its tenor and vehicle.[8]

3. He will list the modes of definition which were used in the speech and those which may be applied in further clarification and explanation.[9]

4. He will provide the fictions with *archetypes,* as a way of fixing "the reference of words to observed entities."[10]

5. He will make use of an *analytical paraphrase,* by which the original sentences are translated into the simple 850 word vocabulary of Basic English. This kind of translation provides "a gauge by

[5] Hugh R. Walpole, *Semantics* (1941), Ch. 8. See also C. K. Ogden, *Bentham's Theory of Fictions* (1932), pp. 7-105.

[6] James W. Woodard, *Intellectual Realism and Cultural Change* (Hanover, N.H.: The Sociological Press), 1935. Chs. II, III and V.

[7] I. A. Richards, *The Philosophy of Rhetoric,* Chs. II, III, and IV. See the Report of the Committee on the Function of English in General Education, *Language in General Education* (1940), pp. 89-155.

[8] *Ibid.,* Chs. V and VI. See *Interpretation in Teaching,* pp. 115-144.

[9] Hugh R. Walpole, *Semantics,* Ch. 6.

[10] *Ibid.,* Ch. 8. C. K. Ogden, *Bentham's Theory of Fictions,* 86ff, 105ff, 138ff.

which to judge the original; by comparison of the two we have more chance of discovering what the original almost said, or might have said, or does not quite make clear whether it is saying or not."[11]

In short, then, when the semanticist has made his study, we should presumably know what the speaker has said. The nature of the symbolic process, making difficult the verification of any interpretation, will, of course, impose limits on the semanticist's knowledge. Whether or not we agree with the speaker is here not relevant. At least we should be clear on this, that we seek to know *what* it is about which a judgment must be made.

III

But it may be useful to raise the questions that are irrelevant in the analysis of "meanings." *Should* I agree with the speaker? Is what he said a sufficient statement of the case? Does his statement satisfy the requirements of valid demonstration? Was his argument adequately "reasoned"? With these questions we come to the province of our third student—the logician. His way of looking at a speech has little to do with the persuasiveness, the meaningfulness, or the scientific basis of the utterance, but in the main, with the way that the factual sentences of the speech are related one to another. Logic as a discipline gives the logician no way of testing the accuracy of the speech; it gives him nothing more than a set of rules by which to test the various *relations* between sentences.[12] What is involved here will, perhaps, be evident as soon as we see what the logician looks for.

1. The first step is his criticism requires the careful distinction between two kinds of sentences.[13] He gets at it by asking two different questions: First, which sentences in this speech say something about people, places, happenings, relationships, etc.? Are these sentences true or false and to what extent? Second, which sentences tell us not about the *outside* world but about the feelings, fancies, wishes, and imaginings *inside* the speaker? With the statements revealing the states-of-mind of the speaker, the logician has nothing to do.

When a man asserts something about the world-outside, others can go look, examine, test, and check. But when we are told *how he feels* about things, there is no further searching possible. We may wish, perhaps, that he "felt" otherwise, but his speaking now is in the realm of the non-logical. The logician is not surprised (though often distressed) when he finds that many public speeches (because inside manifestations) are, thus, outside his field of study, for the expressive function is revealed in all pictorial descriptions, commands, pleadings, reveries, longings, urgings, hopes, fears, doubts, etc. Of all these the logician says simply, "These forms of utterance belong to poetry, and there is nothing I can do with them." Others, however, may ask: Are they sufficiently poetic? Could the sentiments be put with more fervor, more aptness, more adornment? Have others said them better? But in any case, such materials are incapable of logical analysis.

This distinction between factual and expressive sentences is often obscured by the fact that both may have the same grammatical form. The reporter's verifiable story of a wrestling match may, on paper, be filled with the same sort of declarative sentences which grace the lyric poet's "Ode to Melancholy." But when it is not clear that the one de-

[11] *Ibid*, 234. See C. K. Ogden, *The System of Basic English* (1934).

[12] Rudolf Carnap, "Logic," *Factors Determining Human Behavior* (Cambridge, Mass.: Harvard University Press), 1937, pp. 107-108. The following analysis of the work of the logician draws heavily on this paper.

[13] *Ibid.*, pp. 108-112.

scribes what can be seen, whereas the other expresses an inner-mood, we are ready for vast confusion. The next time you read a speech of Hitler's, blue pencil the mood-lines. Only what remains may be discussed as variants of the true and the false. To argue about the validity or relevance of the verbal products of his inner perturbation is not to understand how the logical discipline works.

2. The logician then inquires into the *condition of consistency*.[14] He wants to find out whether the assertions or suppositions of the speaker are consistent with each other. Do the views in the early part of the speech square with those of the later? Do the sentences follow one from another? Are they compatible?

There is nothing in logic which says that certain statements are to be accepted or rejected. There is merely the simple demand that a speaker does not at the same time accept and also reject his assertions.

At first glance the task of inquiring into consistency may seem trivial and simple. And yet the great contribution of symbolic logic in the last 100 years, in the writings of Boole, Peirce, Frege, Whitehead, Russell, and others, was (and is) to build up "a vast treasure of validating forms, conditioning valid inferences" entirely unknown to the traditional Aristotelian logic.[15] Students who would overlook this "instrument for exhibiting the relations of consistency and deducibility"[16] must be left with blunter tools and duller insights.

3. The third focus of study for the logician is the *adequacy of the evidence*.[17] He proceeds to ask: Is there "sufficiently secure empirical foundation" for the theorems and conclusions of the speaker? How well established in prior knowledge are the predictions which he makes? How many instances in support of his assertions are confirmed by observation? How meager or how exhaustive is the data on which the conclusions are based?

The answers to these questions are of tremendous practical importance. The discovery of the empirical basis of a speech (or its inadequacy) may have far-reaching consequences. We may well be reminded here of some of the effects on social legislation and human relationships of the highly questionable assertions that grew out of data obtained in the First World War.

> For example, the statistics of intelligence tests upon men drafted for army service have been used to bolster up the view that most men are slaves by nature, and to support the prediction that the run of mankind is incapable of higher forms of civilization.[18]

One may also be excused the passing reflection that the public soothsayers and pseudo-pundits, so much with us these days, too often honor this requirement of adequacy of evidence with but a passing nod.

The task of the logician, then, is to look at a speech with his tests of sentence function, consistency, and evidentiary basis. These conditions he establishes not because they have some "absolute metaphysical validity" or because they rest "on the will of God"—but very simply on the fact "that unless they are satisfied, thought and knowledge cannot perform their function as instruments for arriving at successful decisions in practical matters."[19]

IV

I come now to the fourth critic, the general semanticist. His questions pick up at the precise point where the student of meanings and the logician leave off. He proceeds to elaborate their findings by a methodology which reveals the un-

[14] *Ibid.*, pp. 112-115.
[15] *Ibid.*, p. 113. For further study see Willard Van Orman Quine, *Elementary Logic* (Boston, 1941).
[16] *Ibid.*
[17] *Ibid.*, pp. 115-117.
[18] *Ibid.*, p. 116.
[19] *Ibid.*, p. 117.

noticed nuances and subtleties of inaccuracy and misevaluation. He asks very bluntly: Does it make sense? Does the speech properly evaluate whatever the words are intended to represent? How does what is said correspond to what can be found in life? Both the student of meanings and the logician focus on verbal matters so thoroughly that both they and we may tend to forget that there is also a non-verbal world to be accounted for. Indeed, there are many today who would say with Plato, "But there is no use of our disputing about (words) when we have (life-) realities of such importance to consider." To correct this neglect, the general semanticist[20] starts with and keeps constantly uppermost the connections between two levels: the verbal and the non-verbal, the worlds of the speakable and the unspeakable. He seeks to check the language at every point for the relationship it has to the discoverable facts of life. He would stress what most students seem not to have realized: that language has no other function than to serve as a form of representation of something else. Let me summarize the direction of his attack in the following set of analytical questions:

1. Is the speech marked by elementalistic terms so that the speaker splits verbally what cannot be found so split in life?

2. Does his analysis encourage the view that things are ever static, when life manifests progress everywhere? Does he assume that the permanence suggested by the structure of his language is to be found as well in the life-facts his talk represents?

3. Does he suggest in his argument a sense of the uniformities in situations where novelty and variety are readily discernible? Does he obliterate differences in his gross formulations?

4. Has he sought the final causes of happenings, asking unlimited questions to which only limited answers are possible?

5. Is there sharp awareness that statements of fact are not the same as his statements about them, that his inferences and high order abstractions are not directly descriptive of happenings? Or does he act as if there is no difference between them? (A heightened understanding of this principle might have made some of our ubiquitous "experts" and commentators aware that their inferences about the coming of Mr. Kurusu were not first order descriptions. Public policy based on the one as if it were the other must too often leave us a prey to disillusionment and tragedy.)

6. Is he oriented by the verbal definitions of "things," so that he deals in averages and properties, thus obscuring the sense of existing individuals which only can be found in life? (Have you noticed how the attempts to define the differences between the Chinese and the Japanese in terms of similarity-marking characteristics so often end in humorous futility, because in life there are only unique individuals? Averages by emphasizing similarities may apply to all but they cover no one.)

7. Does he lead us to assume that his views exhaust the details of happenings? Is he aware that one may have convictions without being overcome by the lust for conclusiveness? Or, in his speaking, does he remind us of the question posed by Lytton Strachey in his essay on Macaulay, "How can one fail to miss a great deal if one persists in considering the world from one side or the other of the House of Commons?"

8. Is the speaking the sort that produces automatic, signal reactions, or does he seek to orient his audience to delay, deliberate, and investigate?

[20] Alfred Korzybski, *Science and Sanity, an Introduction to Non-Aristotelian Systems and General Semantics* (Lancaster, Pa., The Science Press, second edition, 1941), v-xlix. The index of this book will indicate paginations for the suggested formulations.

9. Does his argument boil down the infinitely-valued and varied facts of existence into but few values?

10. How aware is he in his definition-making that any definition of words by words must be based ultimately on undefined terms?

11. Is he at all conscious of his verbalizing as verbalizing, so that at any moment he might stop for a look at things and people, and with Paracelsus cry, "Let us forget words and manners, and treat our patients." Or, with magnificent unawareness, does he try "to adjust the empirical non-verbal facts to his verbal patterns?" Or is he one of those about whom Montaigne was properly ironical? "Through presumptions they make laws for nature and marvel at the way nature ignores these laws."

In short, the probings of the general semanticist lead us to an index of the intelligence, to the "good sense" of the speech, to the nicety with which the speaker discriminates, to the degree with which we can, with security, rely on his evaluations, to the awareness that any utterance must be dealt with as a mode of behavior, as a living issue. If his language use is cluttered up with identifications, objectifications, distortions, over-simplifications—then for our survival, those evidences of immaturity and unintelligence must be revealed. If he is oriented in the patterns of the primitive, we must be protected, lest we succumb to counsel that may lead to disaster.

By way of perspective and summary, it may be useful to list the four basic questions which lead to these four ways of looking at a speech.

For the rhetorician—How did he get his effects?

For the semanticist—What, in other words, did he say?

For the logician—Is what he said a sufficient and consistent statement of the case?

For the general semanticist—Does he make sense, properly evaluating what it is he talks about?

It should be clear, of course, that my four experts are "fictitious entities," that men of such carefully circumscribed interests are nowhere to be found. Nevertheless, the emphases embodied in each are readily available for study. The following four books should be enough as a starter:

1. *The Rhetoric of Aristotle*
2. *The Meaning of Meaning* by C. K. Ogden and I. A. Richards
3. *The Logical Syntax of Language* by Rudolf Carnap
4. *Science and Sanity* by Alfred Korzybski

It may, perhaps, not be amiss here to suggest that speech teachers have too long and, perhaps, too carefully given themselves over with unselfish devotion to the rhetorical perspective. But in a world torn with the heated bludgeonings of oversimplifications, distortions, and prejudices, speech teachers who would help to preserve freedom of expression might well, before it is too late, begin the search for that more precious freedom—expression buttressed with maturity, adequacy, and good sense.

THE STATUS OF COLLEGE AND UNIVERSITY INSTRUCTION IN RADIO TRAINING

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IN A world that changes so rapidly that man cannot tell from day to day what the future is to be, he can turn only to the past and study what has been done in his field and use it as a springboard into that unpredictable future which he hopes will unfold in a brighter pattern. Therefore, let us take a backward look at what we have been doing in radio.

Radio in these United States has become big business! In a survey by *Fortune,* in the year 1938, it was estimated that radio had a yearly value of $722,000,000 (nearly one billion dollars) —"Radio broadcasting—a $140,000,000 art; Radio talent—a $45,000,000 bill; and Radio sets—a $537,000,000 business."[1] Twenty-six million homes[2] have radio which means a potential radio audience of at least 78,000,000 individuals or at least ⅔ of the population of the country.

Such an enterprise has challenged speech leaders throughout the country. It has offered a field for trained speech talent—speakers, readers, actors and even ventriloquists—that has opened up unlimited possibilities. In addition to trained speaking talent it has demanded technicians, engineers, script writers, advertising men, and musicians. It has provided a medium for general education of the people that should be invaluable to the education departments of our colleges.

What then have the American colleges done with this first wonder of the modern world?

From a study of two booklets *College Radio Courses,* revised by Leonard Powers, and published through the United States Office of Education for the years 1939-40, and 1940-41, the following data on the status of radio instruction in our colleges has been compiled.[3]

In 1940-41, 522 colleges and universities reported radio courses as compared with 360 institutions in 1939-40.[4] Colleges reporting included: junior colleges, four-year liberal arts, universities, technical schools, conservatories, state teacher and polytechnic colleges, art institutes, schools of expression and schools of business and commerce. There are even reports from schools of mines.[5] These colleges offer over 1000 courses—1028, to be exact—classified under 14 different headings. They are given through the engineering department, the journalism, music, English, fine arts and speech departments.

College Radio Courses for 1939-40 lists nineteen colleges that have their own broadcasting stations. They are: (1) University of Alabama; (2) Cornell University; (3) University of Florida; (4) Georgia School of Technology; (5) University of Illinois; (6) State University of Iowa; (7) Iowa State College; (8) University of Kansas; (9) Kansas State College; (10) Michigan State; (11) University of Minnesota; (12) Ohio State University; (13) University of Oklahoma; (14) Oregon State Agriculture College; (15) Purdue University; (16) Rensselaer Polytechnic Institute; (17) South Dakota School of

[1] "The Radio Industry," *Fortune,* XVII (May 1938), 45.

[2] *Ibid.*

[3] In some cases the accuracy of the material may be questioned, but the writer wishes to call attention to the fact that this article is a treatment on the growth of radio instruction as based on the two volumes of this booklet and any error or material omission occurring in the paper is the result of that booklet.

[4] *College Radio Courses,* Federal Radio Education Committee, U. S. Office of Education, Federal Security Agency, 1940, and August 1, 1941.

[5] South Dakota School of Mines, *Ibid.,* p. 11.

Mines; (18) St. Lawrence University; (19) University of Wisconsin.[6]

The survey reveals that more courses are offered in the technical field than any other one phase of radio, 163 institutions reporting technical courses offered in 1939-40 with credit hours varying according to time spent in the laboratory. In 1940-41, 255 colleges offered courses in a specific technical course known as Radio Engineering, totaling at least 1200 hours of credit. Naturally, many schools listing Radio Engineering are the technical schools, such as Indiana Technical College which gives 53 credit hours in the subject.[7]

Two hundred and twenty-three institutions offered Radio Speech and Dramatics in 1940-41 to put it in second place in national collegiate importance. In 1939-40, we find this course listed under two separate headings: (a) Radio Speech, and (b) Radio Dramatics. Radio Dramatics was taught in 66 schools in that year, in several instances combined with other subjects. Northwestern combined it with Radio Program Planning, and William and Mary with Radio Announcing. Radio Speech was given in 59 colleges. Thus, even in combination, the number of institutions giving Radio Speech and Dramatics more than doubled in the year.

A few schools which added courses in radio speech and dramatics in 1939-40 are: University of Maine, University of Pennsylvania, University of Texas, and Iowa State College.

The trend in many institutions where only one course was offered has been to change from the General Course given in 1939-40, under any academic department such as dramatic art or journalism or English, to the course, Radio Speech and Dramatics given by the speech department.

This general course, a general hodge-podge, was variously described in the catalogs of the college. The following description from the Columbia University Catalog of 1938 is typical:

> RADIO TODAY: A rapid survey, by leading figures in radio, of the entire field of radio broadcasting, radio writing, program direction, radio advertising, network organization, radio in education, radio in politics, radio and the child, . . . This course will be of value to all those working or planning to work in radio; it will be of interest to anyone sensing the importance of radio in society today and tomorrow. Leading figures in radio will appear on its program. (Given under Dramatic Art.)

Syracuse University described its course thus:[8]

> RADIO BROADCASTING: Structure and operation, financing, supervision, audience, program publicity, and practical experience on University Station WSYU.[9]

Here the same course was given under the auspices of both journalism and speech but taught by a professor in radio education.

Forty-eight colleges dropped this too comprehensive course last year and gave more specialized training. Thus the general course, given by 166 schools in 1939-40,[9a] and ranking second in popularity, had dropped to 119 schools in 1940-41, and ranked third in popularity.

Juilliard School of Music in New York gave more credit hours in the general course than any other institution in the country—25 in number.[10]

Fourth place in national ranking was the course in Radio script writing which was offered in 100 colleges in 1940-41.

[6] It has come to the writer's attention that other schools operate stations, but he wishes to emphasize again that his work is reported from the booklet, *College Radio Courses*, 1939-40, which gives only the above 19 schools.

[7] *College Radio Courses*, August 1, 1941, p. 5.

[8] Catalog, Syracuse University, LXIX, No. 1, pp. 291, 346.

[9] This station is not listed in *College Radio Courses*.

[9a] Attention is called here to the fact that many schools, especially liberal arts colleges, include units of radio work in connection with general speech which could not be tabulated in this survey, but are valuable additions to radio instruction.

[10] *College Radio Course*, August, 1941, p. 6.

In 1939-40, it was third place in ranking, being offered by 75 schools. In most cases it was given in the School of Journalism or through the English departments. At the University of Minnesota it was given in the English department; at the University of Chicago a course was given in the subject in both the English department and the School of Business. Northwestern and the University of Oklahoma taught it as speech, while Ohio State and Syracuse gave it as journalism.

At the University of Chicago the course was described:

> Business 257—WRITING FOR RADIO—an introductory course outlining the problems and prerequisites of successful radio writing. Especial emphasis on creative planning and commercial techniques, touching on the requirements and taboos encountered in planning radio scripts together with actual practices in writing.[11]

Radio Program Planning and Production is in fifth place, being offered in 97 schools. In 1939-40 it was fourth in importance being given in 67 schools.

Forty-nine colleges gave courses in Radio announcing in both 1940 and 1941. In many cases this course was given under the classification of journalism. Rollins College gave 6⅔ credit hours in the subject,[12] the most in the country.

Education by Radio—one of the newest and most vital trends in education—is making steady progress. In 1940-41, 47 colleges offered training in this field, 22 of them being teachers' colleges, scattered throughout the country—5 in Pennsylvania and New Jersey, 6 in the southeast, 7 in the Midwest and 2 each in the Rocky Mountain and far west sections. The University of Wisconsin alone offered 26 hours of work in this field.[13] The University of Texas gave 8 hours.[14] In 1939-40, only 24 courses were offered in this field in the whole country. In a world where the radio is the greatest coordinator and unifier of a nation, its value as an educational tool is being realized and twice as many colleges realized this and started training leaders for the future "Schools of the Air" in 1940-41 as in previous years.

Forty institutions provided some instruction in Radio Advertising in 1940-41 compared with 13 the year before. The School of Commerce of Denver University credited 12½ hours.[15]

That radio instruction is keeping up with the times is reflected by the fact that in 1940-41, 37 colleges reported Radio Newscasting, a course which was not even listed by the compilers of the survey in 1939-40. John Brown College gave ten hours in the subject[16]—the most in any college.

Tenth course in popularity was *Television*, which had more than trebled in the past year in college curricula, being offered in 28 colleges in 1940-41, and only 8 the previous year. The University of Vermont gave 8 hours work[17] in television as did Indiana Technical College.[18]

Twenty-six schools offered Radio Music last year, many of them, not conservatories, as one would suppose, but state universities such as Wisconsin, Alabama, and Ohio State. The smallest number of credit hours offered in radio music is ¾ of a credit by Oregon College of Education.[19]

Radio Station Management was offered in 10 colleges in both 1940 and 1941, while Radio Law was given in only 6 colleges in 1941 as contrasted with 11 in 1940. Colleges offering courses in Radio Law were: National University, Arthur

[11] Catalog: University of Chicago, University College in the Loop, Special announcements for the School of Business, 50th Anniversary number, 1940-41.
[12] *College Radio Course*, August, 1941, p. 10.
[13] *Ibid.*, p. 13.
[14] *Ibid.*, p. 11.
[15] *Ibid.*, p. 11.
[16] *Ibid.*, p. 5.
[17] *Ibid.*, p. 12.
[18] See note 7.
[19] *Ibid.*, p. 9.

Jordon Conservatory, and University of the Philippines.

A fourteenth field, new in the school year of 1941, was that of the sociological aspects of radio which was studied on three campuses as follows: Franklin Marshall, as "Public Opinion"; Princeton University, also "Public Opinion," and University of Southern California, "Radio as a Social Institution."

The rapidity with which state universities have added to their radio curricula is indicative of the growth throughout the country. The universities (or state colleges) of 44 of the 48 states and of Hawaii and the Philippines reported at least one course in the subject. The four state universities not reporting were: Mississippi, South Dakota, Idaho, and Nevada. Since, however, both Idaho and Nevada reported courses in 1939-40, it is possible their report is not accurate for last year. In 1939-40, only 38 state universities reported.

Let us examine the gains made and new courses added in a few typical state colleges:

University of	*Courses in 1939-40*	*Courses in 1940-41*
Maine	3	5
New Hampshire	none	4
Pennsylvania	none	2
North Carolina	none	3
Florida	2	8
Alabama	5	10
Texas	1	4
Indiana	3	6

The University of Alabama gave ten separate and distinct courses in radio work, more than any other college in the country. It gave more than 75 hours of credit in the different classes, with 16 hours instruction in Radio Speech and Dramatics, 12 hours in Radio Program Planning, etc.

There are at least 12 other colleges in the nation which offer 8 or more different courses, including such schools as: Boston University, Bob Jones College, College of the Pacific, University of Florida, State University of Iowa, Los Angeles City College, University of Michigan, New York University, Ohio State University and State College of Washington.

In the junior college field, Phoenix Junior College and Harcum Junior College led with nine and seven courses respectively.

Drake University, Des Moines, Iowa, offered a major in radio in its own school of radio. According to the University this school was founded to enable the institution to answer a real need in the lives of its students. "The courses in radio aim to give students technical training and skill in radio speech, acting, music, continuity writing, radio advertising, program production and broadcasting."[20]

Twenty-five or more schools had at least 6 distinct courses, but the smallest course per hours of credit was that in Radio Engineering at Swarthmore College which carries ½ hour of college credit.

It is obvious that radio training in our colleges was reaching its peak in the colleges of the Midwest where speech work in general has long been flourishing; but it is also an evident fact that the South made the greatest progress in radio courses in the year 1940. Alabama doubled its radio curricula and led the nation in number of courses. Florida, too, doubled its course. Other Southern universities such as North Carolina, Texas, Louisiana State, made great strides in the radio field. Noticeable among smaller colleges making gains were the University of Richmond with 5 courses; Bob Jones College, 8 courses; Oglethorpe University, 5; Rollins College, 3. All of these represent gains of from 50 to 300 per cent.

Progress in any fields leaves us with a stimulation to go on, and as we study the progress we have made in one year

[20] Drake University *Record*, XXXVI, No. 6, p. 36.

in introducing radio training into our schools we can justly pat ourselves on the back and congratulate ourselves that speech teachers are keeping abreast with the times and stepping into their rightful place in radio instruction. When we double in one year college courses in radio speech, we have made progress and are inspired to go on until the world can say, in a far-off peaceful future, that the American colleges have set the radio standards for the world, and the speech departments have helped in producing radio talent that will rebuild the world.

FLEXIBLE DEBATE TOPICS

RICHARD MURPHY
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ONE of the most powerful agencies sponsoring fruitful speech programs is the small but active Committee on Debate Materials and Interstate Co-operation of the National University Extension Association. Its job is to select debate questions, to make study materials available, and to administer what now is the large enterprise of co-operation among the state debate leagues. Its only reward is pride of work. I used to think, when I knew the Pennsylvania Forensic League, that the services of the national committee were an extremely useful supplement to the resources of the schools. But since I have seen hundreds of isolated and far-flung schools over the country, the contributions of the committee seem invaluable.

In issuing materials for study, and in prompting many organizations to co-operate in making materials available, the N.U.E.A. Committee's services go beyond debating in the schools. From library extension go debate materials to women's clubs, granges, and many schools unable to carry on a regular program of debate. The official handbooks and other works supply to many schools their only study materials on current problems. The gathering and distributing of materials, especially in regions where library facilities are severely limited, is a very real service. State leagues and individual schools greatly profit, also, by the interest that is aroused through national sponsorship. The prestige of a national program gives impetus to that much belauded but little practiced obligation in democracy, the intelligent discussion of contemporary affairs. The diagnostic value of the committee's work, too, is something to be grateful for. We in debate work now point with pride to our early discussion of British-American alliance, with a hint that perhaps, even though we cannot forecast the future, we have a clue to the direction in which it will stagger. Three years before a British Prime Minister dared risk Anglophobic wrath by encamping in the White House, a year before Mr. Streit released in America his plan for Union Now, we faced the realism of an alliance with England. It is rumored that the genius of that year's wording foretold the fall of France.

True we are not prognosticators nor reformers. But if we do not change the world, we at least can claim distinction in reconnaissance. Boats now float on what was once but a debate proposition, Boulder Dam. And if the problem of bringing medical care to the masses has not yet been met, at least the American Medical Association is aware of socialized medicine. In services of supplying evidence and opinion, in giving strength to

state programs, and in charting the trends of political and economic movement, the committee carries on a work for which thousands of schools are periodically, if not eternally, grateful.

There is, however, an imperfection in our national program. That is the practice of building the entire year's work around a fixed debate proposition. Are we not carrying on, in a kind of institutionalism, a method that was valuable once but that now needs to be modified? There are two difficulties to be found in a fixed debate proposition. One is that it is *fixed*. The other is that it is a *proposition*.

Let us first look at the handicaps in the use of a *proposition* rather than a *topic* or *subject* of inquiry. Our best theory recognizes that the phrasing of a debate proposition, and the making of a decision upon it, are relatively late steps in the process of discussion. For example, last year the N.U.E.A. Committee began its deliberations on a national question by using a *topic:* "Military and Labor Service for High School Youth." But when the schools received the matter it was worded in terms of a proposition—"Resolved: That every able-bodied male citizen in the United States should be required to have one year of full-time military training before attaining the present draft age!" One of the topics being considered for next year is "Post War World Organization." But a wording committee could reduce this most useful subject to something resembling—"Resolved: That the League of Nations should be resurrected from the tomb next Easter." The committee on interpretations would then struggle with definitions of *next*, and whether the Gregorian or the old Russian (now that we are allies) calendar should be used in the reckoning.

There is the ideal, of course, that by debating a very specific proposition students tunnel into wider, more comprehensive areas of meaning and significance. Students are protected from vagueness and from discouragement that may attend seeking to understand a full *topic*. But the debater has to know more than the literal meaning of words in a proposition if he is to debate it intelligently. He has to have a background, not merely on the proposition, but on the topic out of which the proposition is refined. Why not start debaters as we normally start discussions, with a *subject?* We strongly advise honest inquiry, wise deliberation, extensive background. But we still phrase questions so that students are propelled into early *yes* or *no* attitudes on a proposition. Many debaters debate a wording, not a question that is real to millions of people. Many coaches start the year by looking for strategic definitions of terms and for negative and affirmative arguments instead of investigating for significance and meaning and import. Coaches should not do this; they should know better. Agreed! But we must take ourselves as we seem to be. The national committee has an obligation to help us avoid the eagerness of belligerence that comes with an immature *yes* or *no* on a proposition. The use of a *subject* instead of a *proposition* would be a safeguard against inflexible and pre-determined thinking. It would help all of us avoid many much condemned "debatish" practices of school debating.

The other element of the *fixed proposition*, the *fixed* part, causes quite as definite troubles in the course of a year's work. Selecting a wording that will hold all year is a strain on the committee. They are willing to bear this. But debating the same wording all year is even more wearying than the selecting of it. Students, coaches, critics and judges, occasional listeners are worn down by sheer monotony. One debate, or two, before a high school assembly, and the season is

over so far as programs can be arranged in that school. Debaters, weary of arguing the same wording, and what seems to have become a dead donkey, look for peculiar and grotesque meanings merely for novelty and relief. "Are these the most fundamental issues you can discover?" I ask debaters near season's end when they talk around the fringe of the question. "Not at all," they reply, "but the judges and critics told us for God's sake to get something new for a change." One finds coaches at debate meets shunning the debates; they prefer a corner and *Life*. "I can't take another debate on that question," coaches exclaim when asked to sit as critics at final meetings of the year. But the students are asked to carry on with freshness and vigor. The repetition of debate after debate on the same wording makes students and coach tired of a question at a time when they should be seeing more and more possibilities in it. The method has killed the interest. The fixed wording has stereotyped arguments and stultified interest. This is a complaint heard from many coaches in many states.

Another difficulty of the *fixed* wording comes in its failure to meet local conditions. "Don't you ever discuss local issues?" a high school principal asked a group of students met to argue government ownership of railroads. They shook their heads. A month later, in that town, the Union Pacific discontinued service, and townsfolk signed petitions and shed tears over memories of the winning of the west. The debaters continued to debate issues determined in Portland, Maine. It should be understood, of course, that the national committee merely recommends a proposition. There is no requirement that any state, any school shall conform. But the esteem in which the committee is held causes us to reason that if a certain wording is good enough for them it is good enough for us.

A third difficulty in the *fixed* wording is that it fails to allow for changing national and world conditions. Our prophetic wording on an alliance with Britain looks good in retrospect. Actually for part of that season the proposition was a rather fanciful one. Conditions had changed. Britain had sponsored Munich, and the England we then spoke of allying with was aiding and abetting fascism. The question of America's alliances remained a paramount issue; narrowing the topic restricted its usefulness for a time. Recall our difficulties with Federal Powers, when, in the summer, the wording was hurriedly changed from *diminished* to *increased*. The topic remained quite as useful in summer as in spring, but the propositional wording threatened to make discussions ridiculous. This summer, while forward looking coaches and debaters sought to work up interest in the year's proposition, the country was alive with debate on a related theme. We talked about extending military training in terms of age groups, but the Congress and the country debated extension in length of service. The significance of our question was lost, temporarily, because of a turn in events. The problem of inflexible debate propositions in a world in flux is not confined to work sponsored by the N.U.E.A.; college debaters have struggled all year to make useful a proposition on labor that was framed for an era that is past. One way to avoid the difficulty of fixed wordings is to work more strenuously for change-proof propositions. Another way is to phrase *topics* that have a good chance of remaining useful through the year.

Here is a proposal: Build the year's work around a *topic*, not a *proposition*. Use for the year's program in debating the method that has been used for years in extemporaneous speaking. "Post War World Organization of Nations" as a subject is flexible enough to permit the

world to change. Yet it is specific enough to permit useful study and discussion. In using such a subject, much of the early work of summer and fall could be primarily investigation. Specific wordings could be used as conditions warrant. Perhaps the Streit plan will be prominent in our concern. That cannot be determined now. In leagues which work outside of competitive patterns, early work on the topic would not require a proposition. In one state, now, the debate league avoids debates during the fall quarter of the year, and instead holds panels and other discussions on the meaning and significance of the topic out of which the proposition was selected.

For such purposes the *topic* considered last year, "Military and Labor Service for High School Youth," would have been quite as useful as the year's *proposition*. If any league wishes to select a proposition early, and if that proposition holds importance and interest through the season, and if there is no need to change it at all, it need not be changed. Flexibility would be a virtue even though it were not necessary to call upon it. With two or three timely propositions selected during the year, and with a proposition at the end of the season that would combine the partial inquiries, our whole static pattern could be avoided. The final debates could be culminations rather than fatigued anti-climaxes.

In using a subject or topic, what adjustments need be made? Either the state organizations or the national committee would have to select three or four propositions: one, perhaps, to open the season; several for use during the main season; one for final meetings. Where schools hold invitation meetings, the host school could select its proposition, and neither league nor committee would have to be bothered. The national committee would be spared the difficulties of phrasing the all-perfect, all-enduring proposition. At present the official handbooks emphasize scope and background rather than narrow limits of the debate proposition. The only change that need be made would be leaving out explanations of the wording and the ex cathedra definitions of terms. For that section might be substituted suggestions of sub-topics and plans for programs on the question. Long overdue in the handbooks is the exposition of discussion methods other than traditional debates. Such a section could reveal to the coach possibilities for many assembly programs, possibilities for local applications of the question, suggestions for experiment. The handbooks would then become truly handbooks for study of a question, sources not only for debaters, but for all who wished to study and discuss the public questions concerned.

The main advantage of using a *subject* is that our work would be freed from the restrictions of a fixed, propositional pattern. There are other advantages. All of the aspects considered so far deal with coaches, directors and debaters. There is another aspect, a very important one. That is the relation between debating in the school and the school administration. I talked recently with a man self-described as an educator. I wanted his school to work in our debate league, and I stressed to him the valuable training his students would receive in the habits of democratic discussion. He laughed. He had once been a debate coach, he said. He knew what is done: Students line up spurious arguments and then spend the year visiting other schools and tournaments. The man is wrong, but his criticisms keep debating on the defensive. If debating is so fine, he might have asked, why is there such a stream of articles in defense of it? Even though our critics are misinformed, their attitude that debating is pettifoggery of a propo-

sition restricts our work, and prevents debating from taking its rightful place as the basic method of training in democratic citizenship.

A *topic* for study and debate would enlarge the usefulness of our work in the minds of many school principals and superintendents and college professors in departments other than speech. We could then better answer the critics who tell us debating is not keeping pace with increased knowledge in logic, public affairs and educational methods. We could put an end to the less ethical purveyors of debate supplies; for in our flexible program the supply houses could not profitably "flex" with us. We would add a dynamic and experimental element to our work. We could no longer be called "mere debaters," for we would be serious students of public affairs, dealing in the realms of public policy.

THE PURPOSE OF COLLEGE OR UNIVERSITY TRAINING IN THEATRE ARTS*

EVALINE UHL WRIGHT
Mills College

WHEN Mr. Parke asked me to speak on "The Purpose of College or University Training in Theatre Arts," my first reaction was: "That will be simple—and dull." Because I think every student in college or university should graduate with some knowledge and understanding of and discrimination with regard to Theatre, because I think every student possessing some talent in the field of Theatre should have an opportunity to develop that talent—to at least try his wings—, because I find it downright "fun" to teach and work in Theatre, and, I suppose I must add, because I happen to make my living teaching subjects in the Theatre Arts—for me, the answer was easy. There were *my* four purposes.

Then I began to think, Were my purposes *real*, or were they the results of rationalization? Because I found teaching and working in Theatre "fun," and because I happened to be paid for having that kind of fun, was I overestimating the value and importance of training in the Theatre Arts? I think not.

What do we mean by "training"? During this discussion let us use the term "training" in its broadest sense—synonymous with the term "teaching" in its broadest sense. I do not wish to limit training to its association with skills and techniques, nor do I wish to limit teaching to its association with theory. Let us think of this "training-teaching" as the exchange of knowledge and experience between individuals, and between individuals and the group, an exchange that leads to certain determined goals. This training-teaching in the Theatre Arts functions not only in the class-room, but in crew work and in rehearsals—in every phase of dramatic activity.

To restate our problem: What are we, as teachers of the Theatre Arts in the undergraduate division of colleges and universities, as workers in Educational Theatre, trying to accomplish—as of December 29, 1941?

"The two most important developments of the American stage during the past decade have been the short-lived but significant Federal Theatre, and the expansion of dramatic activity in the

* Read at the Convention of the American Educational Theatre Association, in the Statler Hotel, Detroit, Michigan, December 29, 1941.

field of education," says Norris Houghton in his exciting new book *Advance from Broadway*, the book which grew out of a 19,000 mile tour of the American Theatre.

Most of us can remember not so long ago when the Theatre entered the college and the university via the back door of extracurricular activities. We read plays in English classes—yes, read them as pieces of literature. We regarded such works as plays, but their relation to real alive Theatre certainly was not emphasized. Nay, it was rarely mentioned. The play in the book had little or no relation to the play on the boards of the local opera house or to the annual production of the Dramatic Society.

These plays presented under the aegis of the Dramatic Society were, for the most part, regarded as useful means to various ends—these ends ranging from and *descending* from the somewhat meritorious purpose of entertainment to raising money to send the band to the state capital. Whatever educational value this kind of teacher-training in the Theatre Arts had was accidental rather than purposive.

In a number of institutions this kind of tepid approach to Theatre is still the rule of the day. There has been no change in the purpose of dramatic activity. In other colleges and universities, even though participation in dramatic activity is still extracurricular, that activity is guided along certain lines and principles, with certain well-defined purposes in mind. In several instances the results of such well-guided participation compares favorably with that of a number of institutions offering dozens of courses in the field of Theatre.

But in the majority of colleges and universities a great change and growth has taken place. Training in the Theatre Arts has found a place in the curriculum. As we all know, thousands of students are studying the materials and techniques of the Theatre: acting, costuming, history of the Theatre, scene design, etc. They are studying these things in the classroom, and in addition are applying their knowledge and ability in actual production programs—not just the production of a few plays chosen at random, but well-rounded production programs correlated with the class-room experiences.

It is interesting to note how various institutions have stated their purposes. A typical catalog statement of the objectives of the Department of Drama might read something like this:

1. To offer instruction in the Theatre Arts accompanied by or based upon a broad and thorough general education.
2. To develop talent to the highest degree of artistic capability.
3. To train teachers of the Theatre Arts.
4. To offer the opportunity for students to develop discriminating standards of taste with regard to the Theatre, through courses about the Theatre and through the production program of the Department of Drama.

Let us examine these four statements. May I call your attention first to the last part of that first statement: "To offer instruction in the Theatre Arts *accompanied by or based upon a broad and thorough general education.*" We are offering instruction in the Theatre Arts and we are offering opportunities for participation in dramatic activities in order to establish for the students a basic understanding and appreciation of the Theatre as an Art form. Neither instruction alone, nor participation alone, can accomplish this purpose. Only by providing a healthy balance between classroom instruction and actual participation in Theatre can we achieve our objective. Without such basic understanding and appreciation we cannot expect our students to develop either in the *production* or in the *consumption* of

Theatre. The basic comprehension of *any* art is necessary for our students if they are to grow and develop in the production or consumption of *any* art. Knowledge of the Theatre, coupled with participation in the Theatre, lead not only to an understanding and appreciation of the Theatre as an art form, but also to a more complete comprehension of and discrimination with regard to other Art forms: music, painting, literature, etc.

Participation of any merit in the Theatre must be based on an understanding and appreciation of Theatre. Because work in college and university offers an opportunity for the development of this foundation, can we lay claim to the specific purpose: "To prepare the student for a vocation in the Theatre"? A few of our students do spring from undergraduate study into full-fledged professional work, but the majority of the professional-minded spring from undergraduate study to the sidewalks of New York or the hot-dog stands of Hollywood. To state as a purpose: "To prepare the student for a career in the professional Theatre" is false and misleading unless we endow the word "prepare" with a very broad and general meaning. (Just what is preparation for the professional Theatre anyway?)

We are much wiser when we say, as our catalog statement does: "To develop talent to the highest degree of artistic capability." And I should like to add to that, "To the highest degree of artistic capability possible in a period of four undergraduate years"—such development, for the most part, leading to a richer, fuller life for the individual rather than to a specific position in the Theatre.

Through training in the Theatre Arts I think we can, with truth, say that we prepare students for work in the Community Theatres. Perhaps such work should not be considered in a discussion of vocational opportunities, for there are so few remunerative positions in the Community Theatre programs; but the Community Theatres are an important phase of the American Theatre plan, and promise to become more important as time goes on. Here we have a fertile field which may yield real vocational opportunities. If the Community Theatres are to fulfill their responsibility to society, they must be guided by people of knowledge, understanding, and experience. The days of the dowager-controlled Little Theatre are numbered, if not already over!

The fields of Adult Recreational Dramatics, of Creative Dramatics, and of Children's Theatre also offer vocational opportunities. Here too are vocational openings demanding the highest degree of artistic capability. Witness the splendid work of Winifred Ward and Hazel Robertson, and of such projects as Junior Programs, Inc.

Someone has said that college students are being prepared to *fill* jobs, not to *make* jobs, but our students can make jobs in the Community Theatres, and in the fields of Creative Dramatics, Children's Theatre, and Adult Recreational Dramatics. People with real understanding and appreciation of the Theatre, people of the highest degree of artistic capability, are needed here.

The college or university, let me emphasize, cannot in undergraduate work hope to prepare students fully for the vocational opportunities that I have mentioned. It can only lay a foundation, which the student, on his own or in graduate work, can build upon. Just how and what he builds after graduation depend largely on "how firm the foundation" and on his own interest and initiative.

Indeed we *are* wiser when we say: "To develop talent to the highest degree of artistic capability—possible in a period

of four undergraduate years." We cannot say that we prepare the student for a vocation in the Theatre. We can only *begin* the preparation.

"To train teachers of the Theatre Arts"—yes, a purpose of definite merit. Many freshmen—alas, many Seniors—look upon this purpose and mutter: "Those who can, do; those who can't, teach!" Too many teachers, sad to say, regard teaching as a necessary and dull stop-gap between the sorority and fraternity houses and the glories of 44th Street or the glamour of Hollywood. But if the American Theatre is to grow as a cultural force in the American life, teaching of the Theatre Arts must begin early in the school program and continue steadily through the elementary, secondary, undergraduate, and graduate levels—and extend into the after-school lives of our citizens. Such a program takes *real* teachers—teachers who know what their purpose is!

Too many institutions—from elementary to, and maybe through, the college level—are satisfied to have their students taught by a man or woman who once read a book on Theatre. In the words of Norris Houghton:

> At University A a young instructor of English discovers that a drama department may soon be set up; appreciating that here is an expanding field, he hies himself to a well-known department of drama at University B, where he works for and is granted a Ph.D. under a professor who was originally also an English teacher and whose knowledge of the Theatre comes from the Library. Back to University A goes our young Ph.D., now an associate professor whose actual experience consists of the direction of two one-act plays at University B. He establishes his department at A, and in no time there are seventy-five students. A dozen of these will be candidates for an M.A. in drama. Whether they are talented or not, they will get their degrees if they show sufficient application and fulfill the requirement of directing *their* two one-act plays. Ten of the dozen will go into teaching. We follow one of them out to Teachers College C where he will take over dramatics courses and instruct high school teachers in the art of the Theatre. He has thirty students, and they will scatter with their Bachelor of Science in Education throughout the state to become the local apostles of the drama. Here they will present the Theatre as they learned it at College C from a man who learned about it at University B from a man who got it out of a book.[1]

I doubt if you can dismiss this example as an exaggeration. When we recognize as a purpose: "To train teachers of the Theatre Arts," we are recognizing the need for such teachers and are attempting to satisfy that need. We *must* produce competent teachers of the Theatre Arts. But in any teacher-training program we must guard against the vicious circle of producing only teachers who can teach teachers to teach teachers. The potential teacher must be able to see beyond his class-room program into the larger world of the Theatre. Teaching and learning must reach out to the significance of the Theatre as a part of our culture.

Let us look at the fourth aim from the typical catalog statement: "To offer the opportunity for university students to develop discriminating standards of taste with regard to the Theatre, through courses about the Theatre and through the production program of the Department of Drama." For the major student, through his course of study and his participation in the college theatre, the satisfaction of such an aim seems fairly certain. But what of the Jane Smiths and the Bob Browns who take no courses, who work on no shows? Do we owe them anything more than a few evenings of entertainment per year? I think so.

Out of the production programs of colleges and universities must come an opportunity for our students—as mem-

[1] Quoted by permission of Harcourt, Brace and Company from Norris Houghton, *Advance from Broadway*.

bers of the audience, to develop discriminating standards of taste in Theatre. The playwright, the actors, the technical people—the participators in the production—cannot function without an audience. An audience for Theatre—the consumers of Theatre—cannot exist without plays and actors and technicians. Only by building audiences in our colleges and universities, by developing standards—high aesthetic ideals—in the minds of our undergraduate audiences, can we achieve anything of merit in our actors, our playwrights, our technicians. Only by providing excellence in our productions can we gain the attention and the respect of our audiences. Only by providing the commercial Theatre with such discerning audiences can we encourage the best the commercial Theatre has to offer us. It is the business of training in Theatre Arts at any level—elementary through graduate—to aid in the development of aesthetic standards.

Shall we mention the so-called therapeutic values of training in the Theatre Arts? I am reminded of an experience I once had early in my teaching life. One day all members of the faculty received from the office of the Dean one of those mimeographed epistles which only Deans can concoct, asking us to list all the "things" we thought our courses were doing for the students as individual members of society. I sat down at my desk, and proceeded to list page after page of "things" my courses were doing for my students. It was amazing! If a student were but to expose himself to courses in Drama, he would learn coöperation, he would learn to assume responsibility, he would learn discipline, he would be able to express his thoughts more adequately, and so on and on. I was proud of that list, proud of the field of Theatre. Not being a very modest and retiring soul, I displayed my beautiful list to an experienced instructor in history. She looked at my carefully typed pages and, without a word, handed me her list. Our lists were almost identical!

Whatever therapeutic values training in the Theatre Arts can lay claim to, can also be found in other fields of learning. We are only contributors to the total personality of the student—along with history, mathematics, literature, science, dating, tea parties—*all* learning and all experience.

Therapeutic values do exist in the Theatre Arts, but they are by-products, not direct products. They are secondary purposes, not primary objectives. They exist not as ends in themselves, but as by-products of artistic endeavor.

The purpose of training in the Theatre Arts in the undergraduate division of colleges or universities is to develop a basic understanding and appreciation of Theatre—through knowledge of and participation in Theatre. Out of this purpose may come for some students the ability immediately to enter certain vocations of the Theatre, or the desire and ability to pursue additional work to prepare them to enter, at some later date, certain vocations of the Theatre. Out of this purpose may come for some students the ability to enter more intelligently into recreational dramatics—avocational Theatre rather than vocational Theatre. Out of this understanding and appreciation *must* come the development of high standards for actors, designers, playwrights, technicians—the *producers* of Theatre—and high standards for the members of the audience—the *consumers* of Theatre.

A BOOK LIST FOR THE GRADUATE STUDENT IN THEATRE

EDWIN DUERR
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ALWAYS arbitrary and always temporary, a list is a list is a list. Anyone can make one, and everyone can make a better one. Such a list is this somewhat chronological compilation of men and books which indicates a background which the university teacher might well lead his graduate students in theatre to investigate or to master if some accent is to be placed upon the intellectual problems of the profession.[1]

If in our theatre classes we are attempting to train scholars, the list is elementary; but it is still not entirely valueless for it emphasizes a wider scope of reading and thinking than that customarily engaged in by some of our historians and research men who hesitate at relating their newly unearthed or rearranged facts to principles in and beyond their special field. If we are attempting to train teachers, the value of the list might waver a bit in so far as some of us are not yet certain what a teacher in the arts truly should be, essentially critic or essentially creator, or both, or what. Perhaps the teacher cannot be both, and must be predominantly one or the other since to some appreciable extent the one aim or ability appears to diminish the other. What the teacher should be probably depends largely upon whether his teaching is to tend toward appreciation and criticism or toward imagination and creation; and it is highly possible that university departments of drama and theatre today need both types of teaching.

To the teacher who is attempting to train eager and better audiences for an art, and in time to raise from that audience perhaps a few illuminating and prodding critics for the improvement of the theatre itself, the value of this kind of list might perhaps be apparent in a suggestive way. To the teacher who is attmepting to train better artists, or creators (and what is the opposition or the ground for the opposition to that?), the value of the list might quickly add up to zero. It might be termed silly and useless. It might be condemned as being emphatically harmful. Certainly there is no similar list of books which the student of music ought to read in order to prepare himself to be a better musician. But possibly there is some error in that judgment, that attitude, that assumption. Possibly. . . .

Even if we can stubbornly doubt that artists like Dante, Chaucer, and Shakespeare, and an eminent critic and creator like Coleridge ever extensively read, studied, and wrote-with-footnotes about art, about literature and poetry or about theatre and playwriting, there is some significance in the facts that in the *Divine Comedy* Dante combined and transformed well-nigh all the encyclopedic erudition of the Middle Ages; that into the *Canterbury Tales* went "*x*—a waif of travel-lore from the mysterious Orient, a curious bit of primitive psychiatry, a racy morsel from Jerome against Jovinian, alchemy, astrology, medicine, geomancy, physiognomy, Heaven only knows what not, all vivid with the relish of the reading—it went in stark fact, 'nude and crude,' and it came out Chaucer";[2] that we have dug up and arranged a list of

[1] *Cf.* Robert Maynard Hutchins, *The Higher Learning in America* (New Haven, 1936), Ch. II.

[2] John Livingston Lowes, *The Road to Xanadu* (1927), p. 427.

the plays, romances, novels, poems, and histories read by Shakespeare and used by him in the composition of his plays; and that from the "Gutch Memorandum Book," that "catch-all for suggestions jotted down chaotically from Coleridge's absorbing adventures among books,"[3] you can study the ways of the imagination.

From men and events the artist takes his material, and finds in it his idea, and then translates it by the medium of style into form. The result is art. "All style begins with essential idea,"[4] and includes possibly a flair for the thing and well-guided practice.

Here, then, is the list:

A. *General and Introductory*

1. Frazer, Sir James G. (1854-)
   The Golden Bough, a study in magic and religion. One volume abridged edition (1922)
2. Harrison, Jane Ellen (1850-)
   Ancient Art and Ritual (1911)
3. Nicoll, Allardyce (1894-)
   The Development of the Theatre, a study of theatrical art from the beginning to the present day (1927). *Revised edition* (1937)
   Masks, Mimes, and Miracles, studies in the popular theatre (1931)
4. Bosanquet, Bernard (1848-1923)
   Three Lectures on Aesthetic (1915)

B. *Greek*

5. Aeschylus (525-456 B.C.)
   Prometheus Bound (*c.*470 B.C.)
   The Oresteia trilogy: *Agamemnon, Choephori, and Eumenides* (458 B.C.)
6. Sophocles (*c.*497-406 B.C.)
   Antigone (*c.*441 B.C.)
   Oedipus the King (*c.*430 B.C.) and *Oedipus at Colonus* (402 B.C.)
   Electra (*c.*420-414 B.C.)
7. Euripides (*c.*485-406 B.C.)
   Cyclops (*c.*440 B.C.)
   Medea (431 B.C.)
   Hippolytus (428 B.C.)
   Electra (413 B.C.)
8. Aristophanes (*c.*448-387 B.C.)
   The Clouds (423 B.C.)
   Lysistrata (411 B.C.)
   The Frogs (405 B.C.)
9. Plato (*c.*427-347 B.C.)
   Dialogues: *Republic, Ion, Symposium, Philebus, Cratylus, Phaedrus, Gorgian, Euthyphro, Apologia, Crito, Phaedo* (*c.*404-347 B.C.)
10. Aristotle (384-322 B.C.)
    Poetics (*c.*335-323 B.C.)
11. "Longinus" (I or ?)
    On the Sublime
12. Flickinger, Roy C. (1876-)
    The Greek Theatre and Its Drama (1918)

C. *Roman*

13. Plautus (*c.*254-184 B.C.)
    Miles Gloriosus (206 B.C.)
    Amphitruo (*c.*200 B.C.)
    Rudens (192 B.C.)
14. Terence (*c.*190-159 B.C.)
    Eunuchus (161 B.C.)
    Phormio (161 B.C.)
    Hecyra (160 B.C.)
15. Quintilian (c.40-118 A.D.)
    Institutes of Oratory (94-95)
16. Gibbon, Edward (1737-1794)
    The Decline and Fall of the Roman Empire (1776-1788)

D. *Medieval*

17. *Volsunga Saga,* or *Nibelungenlied* (*c.*1200)
18. Dante (*c.*1265-1321)
    Divine Comedy (*c.*1300)
19. Chaucer (*c.*1340-1400)
    The Canterbury Tales (*c.*1398)

E. *Renaissance and Neo-Classical*

20. Vinci, Leonardo da (1452-1519)
    Notebooks (*c.*1490) One volume edition arranged, rendered into English, and introduced by Edward MacCurdy (1906, 1939)
21. Machiavelli, Niccolo (1469-1527)
    The Prince (1513)
22. Rabelais, François (1495-1553)
    Gargantua and Pantagruel (1536)
23. Montaigne, Michel de (1535-1592)
    Essays (1580-1588)
24. Sydney, Sir Phillip (1554-1583)
    An Apologie for Poetry (1581)
25. Bacon, Francis (1561-1626)

[3] *Ibid.*, p. 6.
[4] Stark Young, *Glamour* (1925), p. 77.

The Advancement of Learning (1605)
The Novum Organum (1620)

26. Vega, Lope de (1562-1635)
The New Art of Writing Plays (1609)
Fuente Ovejuna (c.1610)
The King the Greatest Alcalde (c. 1620)

27. Campbell, Lily B. (1883-)
Scenes and Machines on the English Stage During the Renaissance (1923)

28. Chambers, E. K. (1866-)
The Medieval Stage (1903)
William Shakespeare, a study of facts and problems (1930)

29. Shakespeare, William (1564-1616)
Romeo and Juliet (1595)
A Midsummer Night's Dream (1595)
King Richard II (1596)
The Merchant of Venice (1596)
Henry IV, part I (1597) and part II (1598)
Julius Caesar (1598)
Much Ado About Nothing (1598)
As You Like It (1599)
Twelfth Night (1600)
Hamlet (1601)
Othello (1604)
King Lear (1605-1606)
Macbeth (1605-1606)
The Tempest (1611)

30. Bradley, Andrew C. (1851-1935)
Shakespearean Tragedy, lectures on Hamlet, Othello, King Lear, and Macbeth (1905)

31. Thorndike, A. H. (1871-)
Shakespeare's Theatre (1916)

32. Granville-Barker, Harley (1877-)
Prefaces to Shakespeare (1927, 1930, 1937)

33. Stoll, Elmer E. (1874-)
Art and Artifices in Shakespeare, a study in dramatic contrast and illusion (1933)

34. Descartes, René (1596-1650)
A Discourse on Method (1637)
The Passions of the Soul (1650)

35. Corneille, Pierre (1606-1684)
Le Cid (1636)
Cinna (1640)
Polyeucte (1641)

36. Milton, John (1608-1674)
Paradise Lost (1667)
Samson Agonistes (1671)

37. Molière (1622-1673)
The School for Husbands (1661)
The School for Wives Criticized and *The Impromptu of Versailles* (1663)
Don Juan (1661)
The Doctor in Spite of Himself (1666)
The Misanthrope (1666)
Tartuffe (1667)
Le Bourgeois Gentilhomme (1670)
The Rogueries of Scapin (1671)

38. Dryden, John (1631-1700)
An Essay of Dramatick Poesie (1669)

39. Locke, John (1632-1704)
An Essay Concerning Human Understanding (1690)

40. Racine, Jean (1639-1699)
Britannicus (1669)
Phèdre (1677)
Athalie (1691)

F. *Eighteenth Century*

41. Congreve, William (1670-1729)
The Way of the World (1700)

42. Sainte-Albine, Pierre Remond de (1699-1778)
Le Comédien (1747) Adapted into English by John Hill (1716-1775) as *The Actor, a treatise on the art of playing* (1750, 1755)

43. Hume, David (1711-1776)
A Treatise of Human Nature (1739-1740)

44. Rousseau, Jean-Jacques (1712-1778)
Émile (1762)
The Social Contract (1762)
Confessions (1782-1789)

45. Diderot, Denis (1713-1784)
Paradoxe sur le Comédien (1770-1778; 1830) Translated with annotations as *The Paradox of Acting* by Walter Herries Pollock (1883)

46. Kant, Immanuel (1724-1804)
The Critique of Aesthetic Judgment (1793)

47. Lessing, Gotthold (1729-1781)
Laocoön (1766)
The Hamburg Dramaturgie (1769)

G. *Nineteenth Century*

48. Talma (1763-1826)
Reflexions on Lekain and the Actor's Art (1825)

49. Hegel, Georg Wilhelm (1770-1831)
Phenomenology of the Spirit (1807)
The Philosophy of Fine Art (1835)
The Philosophy of History (1837)
50. Coleridge, Samuel Taylor (1772-1834)
Biographia Literaria (1817)
51. Lowes, John Livingston (1867-)
The Road to Xanadu, a study in the ways of the imagination (1927)
52. Lamb, Charles (1775-1834)
Theatre Essays. *The Art of the Stage, as set out in Lamb's dramatic essays, with a commentary* by Percy Fitzgerald (1834-1925) (1885)
53. Guizot, François Pierre G. (1787-1874)
History of Civilization in France (1845)
54. Schopenhauer, Arthur (1788-1860)
The World as Will and Idea (1859 edition)
55. Keats, John (1795-1821)
Poems (*c.*1817)
56. Balzac, Honore de (1799-1850)
Peau de Chagrin (1831)
Eugénie Grandet (1833)
Le Père Goriot (1834)
Cousine Bette (1846)
57. Anderson, Hans Christian (1805-1875)
Fairy Tales (1853)
58. Mill, John Stuart (1806-1873)
Considerations on Liberty (1859)
Of Representative Government (1861)
Autobiography (1873)
59. Dickens, Charles (1812-1870)
David Copperfield (1850)
Our Mutual Friend (1864-1865)
60. Freytag, Gustav (1816-1895)
The Technique of the Drama (1863)
61. Lewes, George Henry (1817-1878)
Actors and the Art of Acting (1875)
62. Whitman, Walt (1819-1892)
Leaves of Grass (1855-1892; inclusive edition 1924)
63. Dostoevsky, Feodor (1821-1862)
The Brothers Karamazov (1881)
64. Buckle, Henry Thomas (1822-1862)
A History of Civilization in England (1857)
65. Ibsen, Henrik (1828-1906)
Peer Gynt (1867)
Ghosts (1881)
The Wild Duck (1884)
Rosmersholm (1886)
Hedda Gabler (1890)
The Master Builder (1892)
John Gabriel Borkman (1896)
66. Meredith, George (1828-1909)
Essay on Comedy and the Uses of the Comic Spirit (1898)
67. Tolstoy, Leo (1828-1909)
War and Peace (1861-1869)
What Is Art? (1898)
68. Coquelin, Constant (1841-1909)
Art and the Actor (1880)
The Art of the Actor (1886)
69. Strindberg, August (1849-1912)
The Father (1887)
Miss Julia (1888)
The Dream Play (1902)

H. *Twentieth Century*

70. Archer, William (1856-1924)
Play Making (1912)
71. Freud, Sigmund (1856-1939)
Three Contributions to a Theory of Sex (1905)
72. Shaw, George Bernard (1856-)
Dramatic Opinions and Essays (1906-1907; 1922)
Candida (1898)
Man and Superman (1903)
Androcles and the Lion (1912)
St. Joan (1923)
73. Chekhov, Anton (1860-1904)
The Sea Gull (1896)
Uncle Vanya (1899)
The Three Sisters (1901)
The Cherry Orchard (1904)
74. Whitehead, A. N. (1861-)
Science and the Modern World (1925)
Religion in the Making (1926)
75. Appia, Adolphe (1862-1922)
Die Musik und die Inscenierung (1899)
76. Hauptmann, Gerhardt (1862-)
The Weavers (1892)
The Assumption of Hannele (1893)
The Sunken Bell (1896)
77. Stanislavski, Constantine (1863-1939)
My Life in Art (1924)
An Actor Prepares (1936)
78. Santayana, George (1863-)
The Sense of Beauty (1896)
Reason in Art (1926)

79. Fry, Roger (1866-1934)
Vision and Design (1920)
80. Newman, Ernest (1869-)
The Life of Richard Wagner (1933, in progress)
81. Synge, John M. (1871-1909)
Riders to the Sea (1904)
The Playboy of the Western World (1907)
82. Parrington, Vernon (1871-1929)
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83. Craig, Gordon (1872-)
On the Art of the Theatre (1911, 1912)
The Theatre Advancing (1919)
84. Beard, Charles (1874-)
An Economic Interpretation of the Constitution of the United States (1913)
(with Mary R. Beard) *The Rise of American Civilization* (1918). One volume edition (1930)
85. Quinn, Arthur H. (1875-)
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86. Mann, Thomas (1875-)
The Magic Mountain (1925)
87. Sandburg, Carl (1878-)
Abraham Lincoln: the prairie years (1926) and *the war years* (1939)
88. Trotsky, Leon (1879-1940)
The History of the Russian Revolution (1932)
89. Lubbock, Percy (1879-)
The Craft of Fiction (1921)
90. Langfeld, Herbert S. (1879-)
The Aesthetic Attitude (1920)
91. Bakshy, Alexander (-)
The Theatre Unbound (1923)
92. Young, Stark (1881-)
Glamour (1925)
The Theatre (1927)
93. Nathan, George Jean (1882-)
The Critic and the Drama (1922)
94. Jones, Robert Edmond (1887-)
Drawings for the Theatre (1925)
The Dramatic Imagination (1941)
95. O'Neill, Eugene (1888-)
Anna Christie (1920)
The Emperor Jones (1921)
Desire Under the Elms (1924)
The Great God Brown (1925)
Marco Millions (1927)
Strange Interlude (1928)
Mourning Becomes Electra (1931)
96. Pudovkin, V. I. (1893-)
Film Technique (1933)
Film Acting (1935)
97. Martin, John Joseph (1893-)
Introduction to the Dance (1939)
98. Lawson, John Howard (1895-)
The Theory and Technique of Playwriting (1936)
99. Teague, Walter Dorwin (1883-)
Design This Day, the technique of order in the machine age (1940)
100. Gorelik, Mordecai (1899-)
New Theatres for Old (1940)

IBSEN AGAIN: SPOTLIGHTING THE MIDNIGHT SUN

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THERE is considerable difference in candle power between the crepuscular light of Norway's midnight sun and the focussed intensity of a modern "spot"; but the difference is negligible compared to the difference in the drama which modern spotlights illuminate and the drama that Ibsen saw and, later, disintegrated and reassembled into what we now call modern drama.

Totally unfamiliar with the demands of the theatre, Ibsen chose drama as his medium of expression. After fifty years of constant labor and experimentation with the dramatic form he died a master craftsman.

Attempting to define drama William Archer says:

> We do not sufficiently realize the fact that drama springs from two sources, consists of two elements, and that a conflict between these two elements is constantly going on. If on examination we should find that the history of drama was the history of the disjunction, so to speak, of these elements, so that each might develop on its own lines, and two (or three) pure arts take the place of one mixed or heterogeneous art, might we not recognize in that segregation a principle of progress, and agree to accept the casting out of heterogeneous matter as at all events a move in the right direction?[1]

Casting out considerable "heterogeneous matter" by agreeing with the eminent authority, let us trace the history of the drama of Henrik Ibsen as the history of the disjunction of certain elements and recognize in that separation, as has been suggested, a principle of progress.

According to our authority, the two sources from which drama arose are "imitation" and "passion." Passion he defines as the "exaggerated, intensified . . . the lyrical or rhetorical expression of feeling."[2] Further clarifying his definitions he says:

> For the practical purposes of criticism, the two elements in drama may be set down as faithful or would-be faithful imitation and wilful, sometimes hysterical exaggeration. . . . The final casting out of the exaggerative or lyrical element which has occurred almost in our own time is . . . to be accepted as an inevitable step in advance. The modern realistic drama is a pure and logical art-form.[3]

Henrik Ibsen is generally conceded to be the father of the modern realistic drama, so it may be interesting to note the changes in technical form employed by him in his half-century of playwriting.

In the early plays from *Catilina* to the *League of Youth*, "passion" predominates. Granted, in *Love's Comedy* and *Peer Gynt* we find cooling humor and bracing satire; but the "lyrical or rhetorical expression of feeling" far surpasses the "would-be faithful imitation of life." Hear old Ornulf, in *The Vikings*, lament the death of his six strong sons:

> It is hard for a many-branching pine
> to be stripped in a single storm.
> But men die and live;—hand me a horn;
> I will drink to my sons' memory.
> Hail to you where now you ride, my bold sons!
> Close upon your heels shall the bronze-gates not clang
> for ye come to the hall with a great following.[4]

Here also the lovely rhythmic beat of the dialogue between King Skule and Jatgeir, the skald.

KING SKULE

Tell me, Jatgeir, how come you to be a skald? Who taught you skaldcraft?

JATGEIR

Skaldcraft cannot be taught, my lord.

KING SKULE

Cannot be taught? How came it then?

JATGEIR

The gift of sorrow came to me, and I was a skald.

KING SKULE

Then 'tis the gift of sorrow the skald has need of?

JATGEIR

I needed sorrow; others there may be who need faith, or joy—or doubt—

KING SKULE

Doubt as well?

JATGEIR

Ay; but then must the doubter be strong and sound.

KING SKULE

And who call you the unsound doubter?

JATGEIR

He who doubts his own doubt.

[1] William Archer, *The Old Drama and the New* (Boston, 1923), p. 4.
[2] *Ibid.*, p. 4.
[3] *Ibid.*, p. 5.
[4] Henrik Ibsen, *Collected Works*, Copyright edition (1911), p. 63.

KING SKULE

That, methinks, were death.[5]

The truth is that incongruously enough the prosaic looking, taciturn little Norwegian was essentially a poet. In Ibsen's case it was not true that

Of the soule the bodie forme doth take;
For the soule is forme and doth the bodie make

else would the buttoned up chunk of determination have been more beautiful than Sandalphon the Angel of Glory. Poet he was and why he ever essayed the dramatic form is still a ninety year wonder. That he thought himself essentially a poet we have his own testimony. During the course of an address delivered May 26, 1898 (19 years after writing *A Doll's House*), Ibsen said, "I have been more of a poet and less of a social philosopher than people are generally inclined to believe."[6] He refers to his early plays constantly in his letters as "poems."

But poet or dramatist, his divine fire burned so fiercely it startled his cold eyed countrymen into seeing themselves in a light as uncompromising as that of their country's midnight sun.

Edmund Gosse dismisses *Lady Inger of Östraat* with *St. John's Night, The Warrior's Barrow, The Feast of Soulhoug,* and *Olaf Liljekans* as "juvenile works . . . scarcely counted in the recognized canon of his writings."[7] I disagree with him that the play has "little positive value as drama."[8] Adroit blue pencilling on the score of simplification and clarification might result in a rather workable play from *The Tragedy of the Candelabra.*[9]

The long soliloquy of Lady Inger toward the end of Act V beginning with "Were I a coward I never had done it—never to all eternity" and ending with the defiant laughter of "Who conquers, God or I?"[10] is surcharged with dramatic lightning.

Impressed by the testimony of William Archer as to the electrifying effect the banal speeches of eighteenth century playwrights produced when delivered by the great actors of the period,[11] I cannot refrain from deploring the fact that Mrs. Siddons died before showing what could be done with Lady Inger!

Since we are discussing the dramas of Ibsen as theatre pieces, may I less deplore than marvel that the astute cinemagnates have failed to convert into capital the midnight sun quality of Greta Garbo by featuring her in *The Lady from the Sea* and *When We Dead Awaken.* Personally, I wish the flexible medium of the screen could be utilized to meet the super-stage demands of *Peer Gynt* and *Brand.* (Also, those of *When We Dead Awaken.*) The crepuscular Garbo physically, vocally, and artistically should prove all a modern audience requires in the parts of Agnes, Ellida, or Irene.

This discussion is not irrelevant, for Ibsen through his practical experience in the theatre at Bergen learned how dependent an author is upon the interdependent arts and crafts of the theatre.

Although usually considered a literary dramatist, Ibsen was a sound man of the theatre learning at one and the same time the arts of theatre management, stage technique, and dramaturgy. The pedants have been so preoccupied with puzzling over what he meant they have forgotten he must have meant to write actable plays.

It is not my purpose to delve into the

[5] Henrik Ibsen, *Collected Works* (1911), p. 260.
[6] Herman J. Weigand, *The Modern Ibsen* (1925), p. 75. "Ibsen was fundamentally a poet."
[7] Edmund Gosse, *Henrik Ibsen* (1917), p. 53.
[8] *Ibid.*, p. 59.
[9] *Ibid.*, p. 56.
[10] *Collected Works,* I (1911), pp. 176, 178, 179.
[11] William Archer, *The Old Drama and the New* (Boston, 1923), p. 32. "The stage lived on acting, not on authorship. The strongest possible testimony to the genius of Garrick, John Kemble, Mrs. Siddons, Kean, and Macready is the unspeakable dullness of many of the plays in which they somehow contrived to thrill their audiences."

mind of the dramatist and attempt to prove a new theory or to reprove another person's conjecture as to what was intended other than a well made play. The eminent authorities are welcome to their well ploughed battlefields. The proof of a play is in individual and collective audience response and the dramas of Ibsen like all theatre pieces from Aeschylus to the latest Broadway decoy must be judged when "presented on a stage before an audience."[12]

It must have been with considerable satisfaction the badgered old playwright penned the following words for the sculptor, Rubek, to growl in regard to his masterpieces, "All the world knows nothing! Understands nothing. . . . Something that isn't there at all, yes. Something that never was in my mind. Ah yes, *that* they can go into ecstasies over!"[13]

What I wish to emphasize is the skill a self-taught provincial acquired in the difficult, intricate art of writing plays; that utilizing and experimenting with the accepted technical methods of his own time, he gradually discarded "heterogeneous matter" arriving at last at the "pure art form" of modern realistic drama through his own insight and effort.

How then did Ibsen evolve this individual method of dramatic procedure which is the model not only of the playwrights of today but seems likely to serve the playwrights of tomorrow? Largely, it would appear, by a process of elimination. First to go into the discard were the high born personages. Beginning with *Peer Gynt* he deals only with ordinary people, struggling with the ordinary problems that beset our common humanity. (The sole exception is the massive *Emperor and Galilean*—but the idea was a personal incubus that had to be exorcised by Ibsen by setting it down on paper.) Bernick, Nora, Mrs. Alving, Dr. Stockman, even high powered Hedda might be one of the neighbors. Solness, Borkman, and Rubek have achieved distinction in their chosen fields but if their blood is something other than red, it certainly is not blue!

Gone forever are the kings, the emperors and the highborn changelings of the romantic period—for Ibsen has come to the end of romanticism. As Archibald Henderson points out "only gradually and painfully did he work himself out of the slough of romanticism onto the firm ground of realism, and into the pure air of freedom and truth. . . . Hereafter we see him probing the secrets of the age."[14]

Nebulous but inescapable as the Boyg the sense of social evils harassed the vigorous consciousness of the dramatist until he cried out with Peer,

> Clear the way then. . . . Use force . . .
> Claws and ravening teeth in my flesh!
> I must feel the drip of my own warm blood.[15]

Ibsen created his drama of the people and for the people. That they gazed at it for years with "cold, uncomprehending eyes" maddened but did not deter him. The twelve plays beginning with *Pillars of Society* form a complete comedie humaine, each play dealing with some problem revealed but not wholy disposed of in the play preceding it. *Pillars of Society* is a streamlined synopsis of all that follow. Before dealing with the plays as separate units, let us observe that in abandoning the highborn heroes of the romantic period Ibsen has also abandoned the "language of the Gods." Discarded forever is the old device of verse. (What self-discipline it must have cost the aging writer to thrust aside the singing muse who languished at his elbow!)

[12] Clayton Hamilton, *The Theory of the Theatre* (1910), p. 3.
[13] *Collected Works* (1911), XII.
[14] Archibald Henderson, *European Dramatists* (1927), p. 114.
[15] *Collected Works*, VI (1911).

Henceforth no poetry! Only direct speech such as men and women use in daily life. True the speeches are incredibly long. Witness Bernik and Rorlund's addresses in Act IV in the *Pillars of Society;* and Act IV in *An Enemy of the People* is practically a monologue for Dr. Stockman with sound effects during which he may catch his breath.

Gone, however, are the absurd asides which strained the credulity of the audience and the poise of the actors past endurance. Men and women talk to each other simply and directly and the audience learns from the dialogue what is taking place, has taken place, surmises what is to follow without loss of "aesthetic distance." Moreover, these people do not merely talk as simple folk off guard are wont to talk; they move about the tasks and in the same environment with which simple folk are familiar. These things that now happen on Ibsen's stage may happen to the spectator himself—for they are as real as life. That is what Ibsen has arrived at now—"imitation of life." He has discarded 'passion" with poetry and romanticism and has taken the "inevitable step in advance" on the path of "imitation."

Note how carefully he visualized, plans, and writes out in minutest detail the settings and the stage directions. Act I of *Hedda Gabler* is an excellent example. Recall the vague discriptions in *Peer Gynt*? At random I offer scene VIII, Act IV:

> A caravan route. The oasis is seen far off in the background. Peer Gynt comes galloping across the desert on his white horse with Anitra before him on his saddle-bow.

Now that is what may be termed giving the scenic artist considerable scope; and the director a rather large order! The truth is Ibsen has schooled himself to thrust aside whatever stands between him and the clear presentation of the human problem he is endeavoring to bring to the attention of his audience; and he is forcing the theatre, the actor, and his own ability to manipulate language and movement to serve that purpose.

The first eight of the "twelve immortal plays" belong to the intensely realistic period of Ibsen's development. From *Pillars of Society* to the *Master Builder,* he is intent on portraying the outside world exactly as he saw—and disapproved—it. In *A Doll's House* we have a true to life picture of a wife leaving her home, husband, and children in an attempt to solve her particular problem. Because the public objected to the solution on the ground of "immorality" and a lax sense of "duty" Ibsen promptly wrote *Ghosts*—an even more impelling picture of a wife who stayed put.

George Bernard Shaw says:

> *A Doll's House* conquered Europe and founded a new school of dramatic art. The technical novelty . . . is the discussion. Formerly, you had in what was called the well made play an exposition in the first act, a situation in the second, an unravelling in the third. Now you have exposition, situation, and discussion; and the discussion is the test of the playwright . . . also the real center of his play's interest. . . . Up to a certain point in the last act, *A Doll's House* is a play that might be turned into a very ordinary French drama by the excision of a few lines and the substitution of a sentimental happy ending for the famous last scene. . . . But just at that point in the last act the heroine very unexpectedly stops her emotional acting and says "We must sit down and discuss all this that has been happening between us."[16,17]

The furore caused by *A Doll's House* turned into a panic when Ibsen showed the opposite side of the picture in *Ghosts.* Since we are interested chiefly

[16] George Bernard Shaw, *Quintessence of Ibsenism* (1932), p. 213.

[17] The actual translated text reads "Sit down, Torvald, you and me have much to say to each other" and when he protests, she repeats, "Sit down. It will take some time. I have much to talk over with you." This is the Archer translation. Mr. Shaw was doubtless paraphrasing for the sake of phraseology.

in technique, the hard wrung praise of Ludwig Lewisohn is impressive.

> Ibsen produced at least one faultless masterpiece in *Ghosts*. His very great and . . . quite new achievements as a dramatic artist consists in his structural economy, his rejection of formal exposition, his creation of atmosphere, and his adherence to the rhythm of the drama. He gains intensity by concentration, not by noisy climaxes or rattling curtains. . . . Notable is his rejection of the older method of formal exposition. That convention permitted characters at the opening of a play or act to relate to each other, but for the benefit of the audience, facts of which, by the assumptions of the action, they were thoroughly aware. . . . Observe by contrast the method of exposition used in *Ghosts*. The facts which the audience must know in the play are the true character of Alving, the nature of Oswald's malady, and the origin of Regina. Now these facts are communicated to the audience by being tragically and inevitably revealed to characters necessarily ignorant of them. Thus, in the first act, Manders learns the story of Alving's life; in the second act Mrs. Alving is told the secret of Oswald's heritage; in the third act Regina is enlightened as to her parentage. There is no speech or gesture directed at the audience.[18]

Equally impressive is the forthright tribute of Archibald Henderson who says "In dramatic technique, *Ghosts* is superb —the retrospective method of Greek tragedy brought to perfection."[19] Despite the high praise of these unquestioned authorities, I must call attention to the fact that both Nora[20] and Mrs. Alving[21] and even haughty Hedda[22] may still be overheard whispering to themselves. But those whispers are the last of the soliloquies! After they die out, the rest is—conversation."

An Enemy of the People, though wordy, has considerable humor not only in lines but in business, which proves that Ibsen was writing as a man of the theatre, not merely as a toppler.

In *The Wild Duck,* Ibsen extends his newly exercised sense of humor to include himself and his mission of life; and he displays a tenderness in the delineation of Hedvig that he has suppressed since etching Agnes in *Brand.* To me, the first act is cumbersome with unimportant people; the "walks" and shooting in the attic improbable; and the device of getting the gun into Hedvig's hands forced.[23] But who am I?

The full enjoyment of the plays from *Rosmershon* to *When We Dead Awaken* is marred by the intrusion of symbolic elements which set the mind of the reader or spectator speculating along pathways apart from the action of the stage. This I consider a technical fault—and a tremendous sacrifice of dramatic power. But a man must write as he sees fit.

Regarding the stranger in *The Lady from the Sea,* Ibsen wrote in a letter to Hoffory "Nobody should know who he is. Just as little should anybody know what he is or what he is called. This *uncertainty* is just the chief point in the method chosen by me for the occasion."

So we have Ibsen's own testimony that instead of thinking for his audience and showing the result in concrete characters, he now chooses to deal in intangibles. The untried tools of hypnotism and supernatural phenomena cause the hand of the master craftsman to waver. In 1900 Ibsen wrote to Count Prozer ". . . you are essentially right when you say that the series which closes with the Epilogue (*When We Dead Awaken*) began with *The Master Builder.*"[24]

Technically, we find an increasing indifference to the demands of the theatre, less observance of the units of time and place.

[18] Ludwig Lewisohn, *The Modern Drama* (1928), pp. 18-21.
[19] Archibald Henderson, *European Dramatists* (1927), p. 126.
[20] *Collected Works,* "A Doll's House" (1911), Act II, pp. 62, 65, 79, 91, 98; Act III, p. 134.
[21] *Ghosts,* Act III, p. 294.
[22] *Hedda Gabler,* Act III, p. 152.
[23] *Collected Works,* "The Wild Duck," Act IV.
[24] *Letters of Henrik Ibsen,* John N. Lourik and Mary Marison (1905).

Although practically a dialogue between Rita and Allmers, *Little Eyolf* creates a definite impression of hovering Fate, largely through the adroitly written scene of the Rat Wife. John Gabriel Borkman is a marvel of dramatic suspense in Act I, through the technical device of keeping the main character a matter of slow footsteps and nerve wracking music until he is seen in an impressive opening picture in Act II.

The management of the characters in the opening act of *When We Dead Awaken* clearly reveals the technical skill of the aging dramatist. The fact that the settings in the same play are as demanding as *Brand* only convince me Ibsen simply did "not choose" to regard them. Almost the author seems to be saying with Rubek in the play, "What is the good of working oneself to death for the mob and the masses!"[25]

Weigand points out a parallel between the evolution of the sculptor's masterpiece and Ibsen's own development.

> The three successive elements of Rubek's Resurrection Day—the expression of the ideal, the representation of the world as it is, the portrayal of the artist's own self—symbolize transparently the three phases of Ibsen's own development. It needs hardly to be remarked that these three successive phases of Ibsen's art are not separated by hard and fast lines. They overlap each other and blend with each other. But roughly, Ibsen's idealistic phase came to a close with *Emperor and Galilean;* and again, *The Master Builder* marks the epoch where Ibsen's interest in the realistic portrayal of the outside world began to recede in favor of a more and more exclusive preoccupation with his own self. . . . Rubek's lifework, as first conceived and as finally executed is the expression of an idea . . . a vision to which his whole life was consecrated. And so it was with Ibsen.[26]

Modern spotlights reveal his masterpiece, the pure and logical art-form of the modern realistic drama.

[25] *Collected Works,* "When We Dead Awaken," Act I, p. 337.

[26] Herman J. Weigand, *The Modern Ibsen,* p. 405 (1925).

PLAY ADAPTING FOR RADIO BROADCASTING

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THE SHORT story and novel forms have been dramatized for radio with singular success. As a matter of fact, the dramatizations of such types of literature have been proved in many cases to be much more adaptable for radio than plays originally written for the stage. Furthermore, while successful stage plays rarely meet with similar success on the air, the skillful dramatizing of famous stories often makes radio history. It is the writer's intention to clarify these statements by endeavoring to analyze some of the reasons for the greater adaptability of the fictional types over the dramatic for broadcast purposes.

When one goes to any audio-visual performance of the stage or screen, the denotational audible stimuli received by the ear are automatically translated into their connotational values when perceived by the brain; that is, in proportion to the mental reaction of their corelated stimuli simultaneously received upon the retina of the eye. In other words, the faculty of seeing is so powerful a determinant in the final mental comprehension of what we witness at a theatrical or cinematic performance that it influences every one of the complementary interpretations of the faculty of hearing. We have but to glimpse such

common expressions, as: I am going *to see* Hamlet" or "I *saw* Macbeth," to realize the preponderant importance of sight to our full appreciation of all co-related audio-visual stimuli. Even the blind use the accepted idiomatic terms, and never say: "I am going *to hear* a play," or I *heard* that play," unless, like sighted people, they are referring to radio performances.

The fact that the brain can receive through the eye larger canvases, as it were, than through the ear, explains much. We have only to compare a scene in which the characters are all doing pantomime with one in which they are all talking at the same time, to realize which sense can absorb more similar and dissimilar ideas without confusion. Thus, too, for example, a character holding out his arms to embrace the world with love or one clenching his fists with hate can often convey much more meaning in a single pose than could be accomplished in words with equal brevity of time and action. The playwright has therefore learned from centuries of practical experience the greater economic value of the art of presenting character to the eye, wherever feasible, in such a way as to make the use of words unnecessary, especially in the portraying of certain definite attitudes, expressions, types, and so forth.

On the radio, however, such visual portrayal of physical character detail is still non-existent. Though it is conceivable that plays may some day be telecast directly from a legitimate stage, for our immediate purpose that time is too far off to be considered here. Even should the present war suddenly cease and the marvelous medium of television attain ultimate perfection, the small size of the television screen would still make it impractical for use in drama where detail of facial expression is indispensable to audio-visual character portrayal.

From an artistic as well as a technical point of view, it is to be regretted that stage plays are thus weakened in total effectiveness on the air. For, through the medium of radio, which must still make its plays intelligible solely through the sense of hearing, something is inevitably lost. Also, the ear of man has not been trained to recognize the subtle nuances of simulated characterization so readily by hearing voice changes as by seeing the physical expressions of the actor as well. And though the ear may be able to distinguish with ease certain emotional states that the eye might find difficult or impossible to detect, the eye nevertheless seems to hold its advantage. Even the blind with their highly developed sense of hearing are sometimes unable to hear enough in an actor's voice and voice changes to follow a play fully. They must then turn to their sighted companions for the interpretation which was not clear to them.

On the contrary, the short story and novel were not written to appeal to the eye beyond the transmission of their printed symbols to the brain. Such literature must therefore convey its purport through evolutionary descriptive detail. But since it is through word pictures alone that characters are developed and plots built, these must be thorough in every particular. For instance, the portrayal of a character must include his physical appearance as well as his thoughts, deeds, actions, and utterances. And often, before the whole picture of the true nature of a principal character is seen clearly, one has to read the entire story. This, too, is equally true of some stage plays which have to be seen to the very end. For the composite portrayal of a character, in either case, is being formed by word pictures till the last sentence is finished. But the greater adaptability of the story character over the stage character for radio plays seems

to lie in the fact that one was drawn to be presented in *written* word-pictures and the other in *spoken* word-pictures. Thus, motion pictures often make superb radio plays because many of them are really story adaptations rather than original stage plays.

It is not a difficult task for an expert re-write man to change the written word-pictures of a story into the spoken word-pictures of a radio play. As a matter of fact, he is really writing a play—based upon another's story. He can therefore present its characters vividly and effectively, if he is the master of his craft. Again, since a novel or short story is re-written for the radio, it is adapted solely for presentation over that medium. That is usually accomplished in as normal a manner as the writing of an original radio play which requires no research towards its creation. And, in a sense, it is much easier to adapt a story than to write a play. For it has this advantage: the story was written by a master of his art, and it was adapted in re-writing by a master in his craft; both masters, in effect, having given their creative skill to but one radio play.

A stage play for the air, however, has to be altered somewhat rather than wholly adapted. It can not be rewritten, like a story, because it already is a play. Therefore, the radio version must follow the original text practically verbatim. Yet it must be altered, too, and in such a way as to compensate for the loss of its visual appeal. Such a compensatory alteration probably would result in incorporating additional matter in the radio production. But this, even at its best, may be an undesirable, albeit a necessary element. All non-original radio performances must be adaptations, and, in order to be successful, they must be presented to our full and easy comprehension solely through the sense of hearing. This, of course, entails a broadcast-technique all its own, and into its prescribed limitations everything must be fitted. When, therefore, a play is planned for radio production, the re-write man must try to follow its original language literally so as to retain its distinctive idioms and the individual rhythms of the characters. For to change the pattern of language would mean the change of the characters themselves.

But in dramatizing all fictional and biographical types, this literal rigidity naturally melts away save where direct quotations are followed. The re-write man has to retain in the adaptation of such works only the essence of the original story. He must also, while observing the rules of artistic consistency, retain in his adaptation as much of the original language pattern as possible in order to preserve a semblance of the author's original style.

Play adapting for broadcasting has become so universal that young people who are planning to write radio plays are advised to write short stories first. If their stories are accepted for publication, and if these have radio merit, the radio play producer will find them out soon enough. Producers usually prefer this procedure because re-write men often create more effective shows than the radio playwrights. And unless one has had training and experience in college in the writing of experimental radio plays, he should limit his literary efforts to the story form until a radio play producer sends for him.

THE MOTION PICTURE: A NEGLECTED "LIBERAL ART"

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THE *National Association* has recently passed its twenty-fifth birthday. During that quarter of a century the speech curriculum has grown until it occupies a commanding position in the Liberal Arts College. The field has been a constantly expanding one, keeping pace with the changing conditions of our lives, and the needs of the students. The radio has come in for its full share of attention, but with a few exceptions the art of the motion picture still remains on the threshold, knocking for entrance. Yet, considering its impact and influence on our lives and culture, perhaps no art of our time has a more important place in the galaxy of the Liberal Arts.

Interest in amateur motion pictures is increasing. Motion picture clubs are being organized. Millions of people attend the commercial movies every week. The same pictures are released simultaneously from Bangor, Maine, to Amarillo, Texas. In fact, almost as many people are reached by the motion picture at the same time, or within a short period, as are reached by the radio, and with something of the same total mass effect. Screen personalities are familiar household gods, even more familiar in some ways than the "voice personalities" of radio, for the motion picture brings us into their living presence through the complete image in an intimate, arms-length view.

In the field of science the use of the motion picture is extensive and important; 16 mm. cameras go aloft with test pilots; surgeons record operations in color motion pictures; engineers make studies of rapidly moving machinery by means of slow motion, stop motion, and polaroid light; industrial engineers make time-motion studies of assembly routine so that needless operations may be eliminated; in advertising, in publicity, in the public relations services of numerous business enterprises, the motion picture is one of the chief instrumentalities.

In the general field of education the motion picture is used in a multitude of ways. In the newsreel, in the documentary film, in the re-creation of historic incidents and personages— in an ever widening stream—motion picture art enters almost every aspect of our social, economic and cultural life. Doctor, dentist, geologist, archeologist, botanist, the stage director, the teacher of speech, of acting, of dancing, of history, the football coach, and the engineer, all find the motion picture an ideal medium for the presentation of information, for the recording of skills and techniques, as an important aid in teaching, and for leisure-time creative expression.

In addition to being one of the great popular arts, the motion picture supports, enriches and records nearly every kind of specialized training. *No student's education in the Liberal Arts may be considered complete without some appreciation of the esthetic principles underlying motion picture art and some knowledge of its methods and techniques.*

Yet in relatively few institutions are courses in motion picture appreciation and production available. The student seeking enlightenment in this field would have considerable difficulty in

finding it. Surprisingly few books of any enduring worth have been written on the subject. This presents difficulties for those who are pioneers in its teaching, but as in the case of entrance into any new field the books will come as institutions give more and more encouragement to members of their faculty who can qualify themselves to teach those elements of motion picture art that are of importance educationally.

In dealing with the problem, from the practical viewpoint, we are offering here a brief account of the type of set-up that we believe is immediately within the reach of the average speech department. Naturally, modifications will have to be made to meet certain local situations but in the main the program here outlined is both sound and practical.

It is obvious that in the beginning at least, there is little justification for a major in motion picture art, even though we may recognize the unlimited possibilities of the widening use of motion pictures in education, both as an implement of teaching and as a means of artistic expression. There is no need for anything like a complete professional training at the present time, mainly because there is no adequate outlet for college trained specialists in the motion picture field. The producer of commercial pictures draws talent mainly from the industry itself; positions in the visual education field are still few and far between. In fairness to our students we must not mislead them to expect such a college course to result in a career in motion pictures. The fact is that such a course will not provide an open sesame and students will find it almost impossible to gain employment if that is their chief desire and interest.

However, there is a scope of training that is both educationally feasible and practical for the Liberal Arts College, and *in* the Speech Department. That is to make the student aware of the impact and influence of motion pictures on our thought and culture, to stimulate his interest and to awaken in him critical standards, and to give him the basic technical skills in cinematography and production so that he may use them in his own creative way in pictures of his own making.

The motion picture, being a dramatic art, quite naturally should be associated with the work in dramatics. The same dramatic principles which affect stage plays also underlie a good play for the screen. The same principles of imaginative creation are common to both. Whatever difference in techniques there is may be readily mastered after this common basis is established. Consequently, the two arts of stage and screen should proceed from a common source and branch into the more specialized departments.

Not only is it an advantage in the teaching; it is also an advantage to the student. For those students who are trained in dramatics are the ones most likely to find use for their appreciation, knowledge and skill in the motion picture field. As a teacher of English, or Speech, or Dramatics, he will find direct occasion to use his knowledge to improve the artistic appreciation and intelligence of his students with regard to the commercial movies, and to use the actual process of making motion pictures, both as an instrument of teaching and as a means of creative dramatic expression. In the former he will wish to make both silent and sound-on-film recordings of actual scenes of his plays for future study. In recording his stage productions he provides not only an effective means of teaching stage techniques and acting, but also a permanent record of the work done. In the latter, the making of original motion pictures of different types adds greatly to the range of creative

expression made available to the students.

With this picture in mind as the goal toward which we should bend our efforts, let us get a closer view of the actual set-up. This envisages a major in Speech or Dramatic Art, with a minor in Motion Pictures. Two basic courses should be continued in one form or another throughout the two years of upper class specialization. That is, they should be coordinated and carried along in parallel lines; along one line of the program, a course in motion picture appreciation and writing, along the other, the mechanics and techniques of practical production.

As a beginning for those departments wishing to undertake such a program for the first time, the minimum which would be practical is a course running through two semesters for a single year. For the first semester the study of types of dramas and the basic technical principles applicable to both stage and screen should be taken up. This will include an analysis of current motion pictures, of the creative touch of leading directors, and of the basic techniques employed in picture making: script construction, script breakdown, production organization, direction, shooting sequence and coverage, camera movement and angles, and acting. Such a course should give the student an understanding of motion pictures as an art, and sufficient background so that he may go out and make artistic amateur motion pictures of his own, if he cares to do so.

The second semester's work should be devoted to practical motion picture production. Some use of the motion picture camera might be made during the first semester but only incidentally and chiefly for the purpose of demonstration. But in the second semester actual *picture making is the thing.* The class should be organized into a production unit, adapting its own stories, writing its own scripts, organizing its production from the advance preparations for shooting to the final editing of the film. Two or three one-reel pictures could be made during one semester, thereby allowing variety of experience for each student.[1]

The expansion of this program into one that satisfies the requirements for a minor in Motion Pictures, is largely a matter of more time, of a more intensive as well as a more extensive coverage of the field. But the two parallel courses of appreciation and creative writing, on the one hand, and of actual production and practical techniques, on the other, should be followed. The objectives also are the same, namely, to awaken the student to the possibilities and potentialities of the screen as an art medium, to establish fundamental esthetic principles, and to familiarize the student with the practical process of motion picture production.

With the additional time it will be possible to give certain students sufficient effective training as motion picture producers, directors and technicians so that they will be capable of handling simple motion picture productions as part of a college or high school dramatic pro-

[1] The cost of inaugurating such a course, if the department has no equipment, is approximately as follows [Slightly higher now. Also plus war tax. *Ed.*]:

16 mm. camera, intermediate grade	$100
16 mm. editing equipment	60
Portable lighting units (stage lighting units can be used exclusively if they are available)	50
Tripod	35
Exposure meter	20
Silent projector	85
Total	$350

Optional equipment, necessary for any recording of plays or speeches, would be a film-disc synchronizing equipment, $150. It is assumed here that the recording equipment is available for this motion picture activity.

Production cost. About 3,000 feet of film would be exposed during the year. This would cut into three 400 foot pictures. The negative-positive system is advisable if laboratory facilities are available in the section. The advantage is mainly in print control, the ease of duplication, and the low cost for student copies—$12 for a 400 foot picture. A production program of the extent we have indicated would cost about $250-$300 for the year.

gram, and also qualified to offer beginning courses in the field.

The courses suggested are as follows:

Junior Year	
1. History and Appreciation of motion pictures. *Prerequisite to any other course except 4 below*	3 hrs.
2. Script Construction	2 hrs.
3. Direction and Production Planning	2 hrs.
4. Practical Motion Picture Photography. *No prerequisite*	2 hrs.
Senior Year	
5. Motion Picture Production	3 hrs.
6. Advanced Motion Picture Production	3 hrs.
Total credit	15 hrs.[2]

Now to take a forward look into the future. Every college and university should set for the ultimate goal the establishment of a complete Motion Picture Service as a part of a broad program of visual education. Create a library of your own films and establish a bureau of distribution and exchange not only with other colleges but also as an extension service to the public.[3] The aim should be to make motion pictures of such worth, both in subject matter and in artistic treatment, that they will be useful in various ways, as an educational and cultural exchange with other colleges and for distribution among high schools and community groups.

In order to be able to make motion pictures not merely creditable but also with some distinction, it will be necessary to develop a technical crew of picture-making experts whose services can be made available to all departments of the college or university for the taking of educational pictures of different kinds,[4] as, for example, the pictures now used in coaching football including the scouting of football games. With such a staff on call your regular stage productions can be permanently recorded in an artistic way, not only for their preservation for posterity, but so that they may be made available for release to high schools to be presented there as a part of the visual education program.

A professional company has already entered this field. Maxwell Anderson's stage production of *Journey to Jerusalem* had just been recorded on 16 mm. film for distribution to schools, community theatres, and clubs. There is no reason why the colleges should not also make better use of their creative talent and share the cultural advantages which are now enjoyed only by the college community.

With such a basis for the extension of activities in the educational motion picture field, it will not be long before we can create our own outlet for those wishing to enter the motion picture arts professionally. When the time comes there may be a need not only for a major in the Motion Picture Arts, but even for a professional school with its own degree.

[2] Naturally, as the curriculum expands additional equipment is desirable. The investment in good equipment is a sound one, for the useful life of nearly all instruments is extremely long.

The first additional equipment needed would be a more advanced camera—one ranging in price from $450 to $1,000. An assortment of lenses would be important; also, filters, professional tripods, special lighting equipment, editing equipment, etc., should be added. The expenditure for these things would range from $300 to $800. It would be advisable to purchase a first grade sound projector, suitable for auditorium use; the price would range from $250 to $500.

As to production cost, even with greatly increased activity this cost would not rise much above $500. In giving this figure it is assumed that pictures will be made at least 50 per cent exterior, that buildings and houses in the community will be used as sets, and that the equipment used in the average university theatre is available to the production activity.

[3] This latter service is now being given in the Extension Division of many of our large state universities. Catalogues of their films can be secured by writing the Film Service of the Extension Division. Rentals are not necessarily confined to the home state.

[4] The University of Minnesota and the University of Wisconsin now offer a service of this kind. They rent projection and photographic equipment of all types, assist in the shooting and editing of university pictures, make sound sequences and dub sound to silent pictures, and operate processing laboratories.

MOTION PICTURES AND OUR YOUTH

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WE CANNOT think about the great mass of theatre-going people without a consideration of the great audience of children who see our pictures. Motion pictures have an enormous appeal for children. Consequently when parents think of the welfare of their children, they wonder about the effect of the pictures upon behavior and ideals, when the children are exposed to compelling situations on the screen which the parents may not like. Of course this raises the question as to whether all pictures should be produced for children to see, or whether children should be restricted to seeing selected films?

Do pictures really influence children in any great measure? Is their conduct affected by what they see in the movies? Are the scenes which are objectionable to adults really understood by children? Do children eventually become sophisticated and grow superior to pictures? Are the emotions of children harmfully excited? In other words, what *is* the effect of motion pictures upon children of different ages?

Everyone has an answer to this question, because out of his own experience he has seen evidence upon which to draw conclusions. Consequently opinions differ. It has been difficult to measure in an impersonal way just what effect the motion pictures do have. To this end the Committee on Educational Research of the Payne Fund at the request of the National Committee for the study of values in motion pictures (now the National Picture Research Council) made a series of twelve studies of the influence of motion pictures upon our youth. This series of studies analyzed the problem to discover the most significant questions involved. They are designed to secure authoritative and impersonal data which would make possible a more complete evaluation of motion pictures and their social potentialities.

Briefly the procedure has been to measure the attitude of a group of students by means of an attitude scale, to show the group a motion picture which has been judged as having affective value on the issue in question, and to measure the attitude of the group again the day after the picture has been shown.

It is obvious that a suitable picture had to be chosen for the experiment. Let's take the effect of a single picture. The first test was made in a small town, Genoa, Illinois, a town with a population of about 1,200 people. The experimental group consisted of 133 children in grades from seven to twelve inclusive. The picture chosen was *Four Sons*. Before any of the children saw the picture they were given tests to show their attitude towards the Germans, towards war, and a comparison of nationalities.

After seeing the picture the children were more favorable toward the Germans than before and less favorable toward war.

An experiment was conducted in Mendota, Illinois, a town of about 4000 population, to study the effect of the motion picture *Street of Chance*, in order to get the attitudes of the children toward gambling. The experimental group consisted of 240 children in grades from nine through twelve inclusive. A paired comparison of minor crime was given to the children before seeing the picture. The

scale values were calculated for each crime before and after the picture was shown. The results showed that the scale of values did not change markedly except for "gambler" which the children regarded as much worse after seeing the picture. Thus the film *Street of Chance* may be said to have a socially approved effect, since it made the children more severe in their judgment of gambling even though the gambler was an interesting, likeable character in the film.

Where many of the experiments took place another test was given five or six months after the picture had been seen. In the case of the picture *Four Sons,* it was found that the children were more favorable to the Germans six months later than they were the day after the picture was shown. The explanation for this was that Genoa had no motion picture theatre of its own and the picture was probably the subject of considerable comment as any motion picture was a rare treat. However, the paired comparison schedule of nationalities was also repeated and the results showed the Germans in the same relative position six months later as they were the day after the children saw the picture.

The general conclusion reached after these experiments was that motion pictures have a definite effect on the attitudes of children and that a number of pictures pertaining to the same issue may have a cumulative effect on attitude. It is easy to see the potential power of the motion picture when used for propaganda.

Many interesting studies have been made to determine the influence of the motion pictures on the conduct of our youth. Herbert Blumer, Associate Professor of Sociology in the University of Chicago, has written an interesting book on this subject. He presents the problem of the adolescent youth who is confronted with a new life to whose demands he is not prepared to respond in a ready and self-satisfying way. He is experiencing new desires which are pressing for some form of satisfaction. It is not strange then that the motion pictures should exert on the adolescent certain influences that are vital to his very being. On the screen is shown in intimate detail and with alluring appeal forms of life in which he is interested. Before his very eyes are displayed modes of life and schemes of conduct which are the character of his desires and which offer instruction for his own behavior. "In a sense," as Mr. Blumer explains it, "motion pictures organize his needs and suggest lines of conduct useful for their satisfaction. It is not surprising that the boy or girl should copy from the motion pictures forms of conduct which promise to serve his immediate interests. Some attractive way of dressing, some effective form of make-up, some gracious mannerism, some skillful form of love making may catch his or her attention and be imitated because of the possibilities which it promises. When such forms of conduct are clothed with romance attended by successful consequence, as they are likely to be in motion pictures, their appeal is apt to be particularly strong. Further, since these forms of life represent experiences which the adolescent yearns for, that they should profoundly incite and color his fantasy is to be expected."

Of course the young movie-goer is not discriminating. He probably could not understand or even care to read a sophisticated book, but when he sees the thing in a movie he can be stirred and possibly misled. The emotional responses of children to the motion picture is a study all its own.

There have been still other experiments made on groups of Movie and Non-Movie children. All of the facts gained here pointed undeniably to the conclusion that the group of children

who attend the movies two, three, four, or more times a week, stand lower in the eyes of their teachers and their classmates than the group who attend less than once a week. Other tests along this line show that the movie-going child suffers more from lack of emotional stability than the non-movie-going child.

For some children, as well as many adults, the motion picture offers an emotional escape. Not only escape from reality, but an outlet for pent up emotions which are soothed by the performance of other people, who, they feel, represent their problems through the story's solution. Unconsciously the audience identifies itself with the hero or heroine and by the time the actor takes his audience through the gamut of his emotions, the onlooker feels he has had a new experience. A boy, raised on a small city block, will experience each thrill with the cowboy who gallops over the desert or mountain to avenge some villain, for he lives vicariously the life which may ever be denied to him.

How much information children acquire from the movies is a question of interest and is of particular concern when children view pictures which their parents do not like. The parent becomes fearful when he believes that his children have learned much from the picture, but he passes over it lightly when he feels that what they see goes over their heads.

Holaday and Stoddard made a three year study of the question of how much children do retain of what is in a picture for them to see. They used seventeen commercial pictures such as *Tom Sawyer, New Moon, Stolen Heaven, Rango, Passion Flower,* and *Fighting Caravans.* Over 3000 children and adults participated in the study as observers. They were selected in four age groups which were all given the tests upon the information acquired. There were two types of tests used. One discovered the retention of the plot of the story, that is the action and lines spoken by the actors, the other tested the general information of historical, geographical, or mechanical items. A total of 26 tests were given in all, each one containing from 30 to 64 factual items and producing an aggregate of more than 20,000 testings for a total of 813,000 items attempted.

The conclusions were interesting. It was found that if parents take their eight year old child to the movies he will catch three out of every five items that the parents watch. The eleven or twelve year old will see three out of four, and the fifteen and sixteen year old child will catch nine out of ten. This is true if we can assume, as the reading of the study indicates, that the questions in the tests are a reasonably fair sample of the questions that might be asked. The amount of information acquired is very high.

Another interesting fact is that a surprising amount of children remember about a picture six weeks and even three months later. Generally speaking the second-third grade children at the end of six weeks remember 90% of what they knew on the day following the show, and three months later they remember just as much as they did six weeks after seeing it. In some cases, as with *Tom Sawyer,* they remembered more at the end of six weeks and still more at the end of three months. At all ages, including the adults, "the slow drop of the curve of forgetting is striking." This data revealed that the motion pictures are making a far greater contribution to visual education than was previously believed.

It is interesting also to note that if young children remember only 50 or 60 per cent of what they see, on the other hand they fail to get about 40 or 50 per cent. Of course the fact that they

failed to answer the questions correctly does not mean that their minds are blank on these points, but they may have acquired misinformation. It has been found that often children failed to understand the meaning of what they had seen and consequently reacted in unexpected fashion.

An important and significant fact from the educational view point is that children of all ages tend to accept as authentic whatever they see in the movies. It is of further interest to note the types of fact that are best remembered. It has been found that "action was remembered best when it concerned sports, general conversation, crime, and fighting, when it had a high emotional tonus and when it occurred in a familiar type of surrounding such as home, school, or tenement. . . . It was understood least when it concerned unfamiliar activities such as bootlegging and business, when it had practically no emotional tonus, and when it occurred in surroundings of an unfamiliar and interesting type such as cafe and frontier."

Great studies have been made to determine the different influences made on our children by the motion pictures. We have only touched on a few. However none of these fact-finding investigations have offered any solution to the movie problem. There is no single formula which will meet the situation. But it ought to be said that responsibility does not rest solely with the producers. Parents themselves must exercise care in encouraging their children to see the good pictures, and in protecting them from the bad ones. It is of no value even to suggest that children be excluded from all theatres. The problem, however, is important enough that parents and producers, and the public too, must cooperate intelligently toward some happy solution.

We need a greater understanding of this industry and its problems. Our youth are the victims of its abuses, but it is they who will likewise reap the benefits of its triumphs.

THE ONE-THOUSAND MOST FREQUENT SPOKEN-WORDS

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IN THE less than three hundred English references relating to language genetics, very little attention has been given to the psychology of the language behavior of adolescents. This paper on the one-thousand most frequent different words in the spoken vocabulary of students, based on one hundred thousand running words in creative speech making, is considered an additional contribution to this neglected field.

A review of the literature will show the extent of investigations of the adolescent vocabulary. At thirteen years of age, there have been six estimates by Kirkpatrick,[1,2] Vasey,[3] and Doren,[4] ranging from 18,000, to 28,480 different words. At fourteen years, there have been four estimates by Kirkpatrick and Vasey, ranging from 8,048 to 23,100 words. At fifteen and sixteen years, Doran esti-

[1] E. A. Kirkpatrick, "A Vocabulary Test," *Popular Science Monthly*, LXX (1907), 157.
[2] E. A. Kirkpatrick, *Fundamentals of Child Psychology* (1922).
[3] F. T. Vasey, *Determining the Vocabulary of Public School Children* (Thesis, Iowa City, 1918).
[4] E. W. Doran, "A Study of Vocabularies," *Pedagogical Seminary*, XIV (1907), 401.

mated 11,340 and 14,595 words respectively. At seventeen years of age Kirkpatrick reported 20,429 different words, and at nineteen Doran reported 20,537. There have been no reports at eighteen and twenty years of age. There have been more reports according to school grade. Kirkpatrick reported 19,000 different words in normal school, and Doran reported for the first three years respectively, 15,750, 19,400, and 21,500. Kirkpatrick, Gerlach,[5] and Cuff reported for college freshmen, and their results ranged from 20,120 to 73,650. Gerlach reported 85,300 for college sophomores. Bonser[6] found fewer than Gerlach for college juniors and seniors. Bonser reported 35,376 and 37,092 respectively, while Gerlach found 86,925 and 94,075. Doran studied the last three academy years and reported in order: 23,100, 26,600, and 41,895. Doran also gave two reports, 40,681 and 53,130, for junior college. In the junior high school, in the seventh grade, there have been seventeen reports by Brandenburg,[7,8] Bonser, Cole,[9] Cuff, Doran, Kirkpatrick, Holley,[10] and Vasey, ranging from 1,066 to 40,560. In the eighth grade, there have been sixteen reports, by the same authors, ranging from 6,500 to 43,680 words. In the ninth grade, Kirkpatrick, Doran, Brandenburg, Gerlach, Holley, Cuff, Cole and Neher,[11] in all, gave nine reports, ranging from 7,200 to 66,650 words. In the senior high school, less has been done. There have been five reports for the tenth and eleventh grades, by Kirkpatrick, Brandenburg, Neher, Holley and Cuff; and adding the name of Gerlach, there have been six reports for the twelfth grade. The estimates ranged from 10,080 to 20,930 for the tenth grade, from 11,520 to 21,245 for the eleventh, and from 11,700 to 76,250 for the twelfth.

An interest in spelling accounts for the bulk of vocabulary investigations. However, spelling is a preadolescent subject. Yet, it has led to investigations including seventh and eighth grade themes by Oberman,[12] Studley and Alleson, Smith,[13] Brown, and Jones.[14] Tidyman[15] included the ninth grade. These studies are not available as a function of grade. Pupil letters, written outside school, have not been investigated at adolescent ages.

Early adolescent oral vocabulary in classroom recitations has been investigated by Phares. In the seventh grade was found 7,506 different words, and in the eighth, 4,856, giving a type-token ratio of 18.7 and 12.4 respectively, showing that the number of different words is proportional to the number of running words.

The present investigation is concerned with the spoken vocabulary of later adolescents. It is based on the studies of Stafford,[16] Smith,[17] Nichols,[18] and Berrier.[19] Smith's study revealed 592 different words in 3,756 running words in speeches of high school seniors describing a biblical picture. Stafford studied college seniors speaking on a subject of their own choice. In 40,289 running words, he found 4,142 dif-

[5] F. M. Gerlach, *Vocabulary Studies* (thesis, Colorado College, 1917).

[6] F. G. Bonser, "Vocabulary Tests as Measures of School Efficiency," *School and Society*, II (1915), 713.

[7] G. C. Brandenburg, "Language Development During the Fourth Year," *Pedagogical Seminary*, XXIII (1916), 18.

[8] G. C. Brandenburg, "Psychological Aspects of Language," *Journal of Educational Psychology*, IX (1918), 313.

[9] L. Cole, *Psychology of Adolescence* (1936).

[10] C. E. Holley, *First Annual Reports of the Bureau of Educational Research* (Urbana, 1919).

[11] H. L. Neher, "Measuring the Vocabulary of High School Pupils," *School and Society*, VIII (1918), 355.

[12] M. H. Oberman, *A Study of the Degree to Which the Written Vocabulary of Children Has Been Determined* (thesis, Iowa City, 1933).

[13] M. E. Smith, *An Investigation of the Development of the Sentence* (thesis, Iowa City, 1929).

[14] W. F. Jones, *Concrete Investigation of the Material of English Spelling* (thesis, Vermillion, 1913).

[15] W. F. Tidyman, *Survey of Writing Vocabularies* (Washington, 1924).

[16] L. A. Stafford, *A Study of the Speech of Prospective Teachers* (thesis, Iowa City, 1938).

[17] H. Smith, *A Diagnosis of the Sentence Structure of High School Seniors' Oral and Written Composition* (thesis, Iowa City, 1938).

[18] R. G. Nichols, *A Study of Symbolic Formulation and Expression* (thesis, Iowa City, 1934).

[19] R. M. Berrier, *Symbolic Formulation and Expression in Speech with Special Regard to Vocabulary* (thesis, Iowa City, 1936).

ferent words. A comparison of Smith and Stafford show a lack of correlation with Zipf's[20] theory of the rise of the type-token ratio with intelligence, if Stoddard's[21] assumption of intelligence being a function of difficulty (with age) is taken into consideration. The ratios were: Smith—15.8, and Stafford—10.2. This lack of correlation with Zipf's results may be due to uncontrolled variants between Smith and Stafford. Nichols and Berrier studied college freshmen. Berrier studied 23,856 running words in speeches on the subject, "Many Hands Make Light Work," and found 1,233 different, a ratio of 5.1 per cent. Nichols studied 31,499 words, finding 3,253 different (10.3 per cent), when the students chose their own subject. This result correlates with the finding of Oberman, studying written compositions in the elementary school, that the type-token ratio rises directly as a function of the number of composition subjects. The studies of Nichols and Berrier together, include 55,355 tokens, and give a heavy weighting to the college freshman material, since that number comprises 55.7 per cent of the total of 99,400 tokens included in this study. The present material was derived from the speech of 245 different individuals.

There were two problems confronting the validity of this investigation: (1) is the sample large enough, and (2) is the separation of the first thousand for the result, meaningful? The most frequent words are those words most apt to appear in various lists. A comparison with Horn's written vocabulary of 5,136,816 tokens, in a preliminary study, showed that the first twenty-five words had a statistically significant correlation of .72 with as few as the 40,282 list of Stafford, but that a fewer number (i.e., as in the other three studies above) would be too small a sample. But qualitative analysis by the look and see method, shows that, in a list of 40,000 words, the rank turns to large words too quickly to make it feasible to pull out a substantial list as representative. Horn published 10,000 out of over five million running words (wherein was a type-token ratio of the order of .7). It is assumed here, that there is a real difference between written and spoken vocabulary; however, it is also assumed that in a language of approximately 350,000 tokens as possible symbols in the situations studied, a qualitative comparison of the most frequent twenty-five types in the 5,000,000 written list, and the 100,000 spoken list, being just at the point most likely for similarity to occur, would indicate something of the nature of the present sample. The first twenty-five are not in the same order in the two lists, as is illustrated by a .51 rank order coefficient of correlation, nor are the two lists the same, as is shown by the two lists having only 68 per cent of their respective words in common. "I" and "you" are more common in the written material. The subject limitation of, "Many Hands Make Light Work," causes the words "many" and "work" to be over-frequent in the oral list. It here might be suggested that future investigations be not limited as to subject. However, as pointed out, seventeen words were identical in the two lists of twenty-five. Eight of the oral were not in the first twenty-five of the written, but four of these were in the next twenty-five, and all were in the first hundred. Seven of the written, not in the oral first twenty-five, were in the

[20] G. K. Zipf, "Observations of the Possible Effect of Mental Age Upon the Frequency-Distribution of Words, from the Viewpoint of Dynamic Philology," *Journal of Psychology*, IV (1937), 239; "Homogeneity and Heterogeneity in Language—In Answer to Edward L. Thorndike," *Psychological Record*, II (1938), 347; "Phonometry, Phonology, and Dynamic Philology: An Attempted Synthesis," *American Speech*, XIII (1938), 275; *Psycho-biology of Language* (Boston, 1935); "Relative Frequency as a Determinant of Phonetic Change," *Harvard Studies in Classical Philology*, XL (1929), 1; "Statistical Methods and Dynamic Philology," *Language*, XIII (1937), 60.

[21] G. D. Stoddard, and B. L. Wellman, *Child Psychology* (New York, 1934).

second twenty-five. The other word, "your," of the written first twenty-five, occurred in the oral first one hundred and fifty. These results, altogether, were taken to indicate that 100,000 tokens made a sufficiently large sample to be representative of the type of material.

Articulation drills have been based on phonetic frequencies, and it was hoped that pronunciation drills for speech classes might be based on word frequencies. However, the two problems differ distinctly. There are less than forty phonetic elements to be considered in speech classes, and all can be used; but the number of different words runs into the hundreds of thousands. Only the most frequently occurring words will be stable enough for pronunciation drills. Even the most cultured and intelligent need know the pronunciation of only a quarter of our 350,000 English words! In the present study, the first one-thousand words were lifted out, and compared to the ten thousand Horn believed significant to spelling pedagogy. The words common to the two lists would be common by the order of .53 to .81 in repeated similar samplings. This statistically significant coefficient of correlation of .67 $\pm$ .14 is very important in indicating the validity of the oral first one-thousand types for use in teaching pronunciation. It was further found that the oral made up 74.8 per cent of the first five-hundred of the written, and 43.0 per cent of the second; which is to say, that 60.2 per cent of the oral occurred in the first one-thousand of the written. Another fifth of the oral occurred in the second thousand of the written. A curve not here published shows that most of the thousand most frequent oral words occur among the most frequent of the ten thousand most frequent written words. These findings are taken as evidence for the validity of the assumption that the one-thousand most frequent different words in the spoken vocabulary of one-hundred thousand running words in student creative speechmaking, can be considered as sufficiently stable to be used as the basis for the construction of pronunciation materials to be used in these same speech classes.

The first one-thousand is made up of the 1,011 words that occurred nine or more times in the 99,400 running words. From this 1,011 were eliminated all personal names (in one speech "Mary" might be used a dozen times), all geographical names (viz., "Iowa," etc.), and all words with small frequency that did not occur in Horn's published list of ten thousand (viz., "proverb," "turban," etc.), which were peculiar to the subjects of the speeches (i.e., "Many Hands Make Light Work," and describing a "Biblical Picture"). In this way, thirty-three words were eliminated by rule, leaving 978 different words in this study.

The actual words eliminated were 14 words which fell in the category of proper names: *United States* which had a frequency of 57 occurrences in the 99,400 word continuum, *Iowa* which occurred 21 times in the sample, *America*—20, *Chicago*—16, *England*—14, *Washington*—13, *Angelo*—12, *Mary Ball*—12, *Michael*—12, *Biblical*—11, *British*—10, *Germany*—10, *Henry*—10, *Hitler*—10. Another 19 were eliminated because they did not occur in Horn's[22] list in *The Basic Writing Vocabulary* (their frequency of occurrence per 99,400 is indicated by the number which follows each word): *hobby*—25, *broth*—24, *proverb*—23, *turban*—22, *progressed*—17, *mould*—15, *stutterer*—14, *adage*—13, *preschool*—12, *rhythm*—12, *interdepartmental*—11, *musicianship*—11, *primitive*—10, *aerials*—9, *billion*—9, *ceases*—9, *cellophane*—9, *repeal*—9, and *soccer*—9.

[22] E. Horn, *The Basic Writing Vocabulary* (Iowa City, 1938).

It was found that the most frequent words were very common, while the least frequent were very much more rare (in no case, however, too rare or unstable not to be found in Horn's ten-thousand most frequent). The most frequent word occurs once in every twenty spoken words. One-eighth of speech contains only three different words; a fifth is made up of only six words. Nine words make up a quarter of the words one hears in student classroom speeches; every four words contain one of these nine words. Fifty words make up half of these students' speeches; and twenty-five, two-fifths of their oral expression.

The one thousand most frequent words in the active vocabulary of speakers as found in a sample of a hundred thousand words in length follows. The number following each word indicates how many times it occurred in the hundred thousand word sample.

The twenty-five most frequent words in the active speaking vocabulary:

the—6065	work—919
and—3200	I—888
of—3050	are—874
a—2734	they—804
to—2631	do—744
in—2261	for—735
it—2071	he—727
is—1908	many—726
that—1550	you—719
have—1216	we—685
this—1053	one—681
be—1020	an—645
	as—619

The second twenty-five most common words:

not—566	with—441
if—555	which—424
make—555	people—403
on—552	more—398
there—527	light—392
was—513	very—378
or—485	at—360
all—484	by—349
but—482	man—343
will—474	these—340
would—451	can—322
so—308	time—300
his—303	

The second fifty most common words:

our—295	state—185
when—285	were—184
out—277	course—182
some—270	been—181
take—270	could—176
has—264	way—175
because—253	first—173
thing—253	person—171
much—245	my—169
she—239	about—168
other—238	should—168
from—236	great—158
what—232	well—158
just—231	give—154
than—220	day—153
two—218	only—153
think—216	see—150
them—215	then—150
school—214	also—148
up—213	each—148
their—211	may—146
who—205	to—146
know—193	any—145
want—192	like—138
her—191	most—137

The second hundred most common words:

true—137	get—111
place—136	through—111
same—136	easy—109
into—135	help—109
us—130	today—109
year—130	going—108
go—129	where—105
job—128	country—104
such—128	how—104
life—127	large—104
had—124	long—104
down—122	over—103
good—121	few—102
me—119	why—102
another—118	your—102
use—118	name—101
fact—117	old—100
no—116	high— 99
must—115	every— 98
now—113	say— 98
student—113	education— 95
top—113	rather— 93
little—112	example— 92
three—112	mean— 92
certain—111	need— 92

four—90
perhaps—89
speech—89
part—88
picture—88
believe—87
better—87
even—87
small—87
those—86
world—86
co-operate—85
here—84
him—84
after—83
upon—82
something—81
before—79
less—78
second—78
become—77
college—77
woman—77
made—76
together—76
around—75
different—75
instant—75
number—74
system—72
teachers—72
play—71
reason—71
come—70
put—70
boy—69
might—69
quite—69
said—69
years—67
being—65
field—65
group—65
subject—65
back—64
lot—64
seems—64
women—64
change—63
home—63

The third hundred most common words:

last—63
government—62
point—62
really—62
always—61
case—61
produce—61
right—61
task—61
whole—61
fine—59
found—59
interest—59
interesting—59
never—59
several—59
individual—58
plan—58
problem—58
tell—58
able—57
am—57
American—56
child—56
children—56
university—56
present—55
along—54
goes—54
thought—54
amount—53
during—53
labor—53
show—53
used—53
looking—52
order—52
young—52
however—51
kind—51
stage—51
trained—51
until—51
new—50
seem—50
while—50
its—49
look—49
under—49
car—48
find—48
general—48
head—48
study—48
taxes—48
came—47
anything—46
automobile—46
best—46
house—46
money—46
question—46
types—46
hard—45
idea—45
third—45
word—45
bring—44
deal—44
keep—44
necessary—44
power—44
away—43
call—43
carry—43
feel—43
off—43
often—43
probably—43
five—42
left—42
line—42
machine—42
men—42
talk—42
town—42
went—42
business—41
don't—41
factory—41
short—41
taken—41
trying—41
although—40
divide—40
hour—40
industry—40
living—40
mother—40
prove—40

The fourth hundred most common words:

read—40
various—40
condition—39
department—39
far—39
realize—39
therefore—39
accomplish—38
almost—38
between—38
body—38
everyone—38
girl—38
mind—38
situation—38
speak—38
sport—38
whether—38
class—37
consider—37
ever—37
experience—37
modern—37
pupil—37
yet—37
I'm—36
owned—36
soon—36
big—35
let—35
own—35
sort—35
white—35
both—34
art—34
fired—34
got—34
hand—34
least—34
offer—34
side—34
six—34
age—33
instead—33
material—33
red—33
try—33
water—33
ago—32
cause—32
city—32
company—32
either—32
feet—32
horn—32
land—32
plant—32
service—32
sure—32
throughout—32
war—32
among—31
build—31
control—31
given—31
left—31

natural—31
practice—31
since—31
started—31
given—31
teaching—31
beautiful—30
advantage—30
cook—30
develop—30
dollars—30
efficient—30
everything—30
half—30
pay—30
period—30
public—30
result—30
run—30
value—30
wish—30
ability—29
else—29
finish—29
nation—29
particular—29
quick—29
shall—29
book—28
cut—28
does—28
end—28
future—28
important—28

The fifth hundred most common words:

increase—28
process—28
require—28
seen—28
suppose—28
thousand—28
topic—28
understand—28
complete—27
English—28
enough—28
method—28
next—28
object—28
policy—27
sound—27
states—27
step—27
attempt—26
buy—26
causes—26
especially—26
family—26
form—26
friend—26
game—26
lady—26
matter—26
set—26
still—26
took—26
article—25
depression—25
dress—25
farmer—25
hear—25
nothing—25
position—25
purpose—24
books—24
care—24
degree—24
done—24
eighteen—24
insurance—24
knowledge—24
office—24
physical—24
practically—24
president—24
sixteen—24
themselves—24
voice—24
background—23
crying—23
decide—23
heavy—23
himself—23
income—23
instrument—23
leave—23
major—23
movement—23
night—23
opportunity—23
organized—23
physics—23
project—23
though—23
against—22
building—22
civilization—22
clear—22
educational—22
eighteenth—22
employ—22
forth—22
French—22
greater—22
helped—22
music—22
once—22
poor—22
radio—22
remember—22
taught—22
thus—22
afternoons—21
alone—21
amendment—21
ball—21
beard—21
difficult—21
due—21
economic—21
graduate—21
higher—21
hundred—21
maybe—21
profit—21

The sixth hundred most common words:

rest—21
story—21
told—21
united—21
usually—21
cannot—20
create—20
did—20
eight—20
enter—20
fast—20
front—20
gain—20
happen—20
heard—20
institution—20
it's—20
itself—20
law—20
manner—20
million—20
month—20
quality—20
someone—20
teacher—20
ten—20
across—19
add—19
aid—19
audience—19
average—19
bit—19
called—19
face—19
fellow—19
illustrate—19
interpret—19
known—19
making—19
morning—19
per cent—19
personality—19
poetry—19
product—19
speed—19
test—19
training—19
turn—19
afternoon—18
animals—18
apply—18
army—18
asked—18
blue—18
character—18
committee—18
concerning—18
cover—18
essential—18
fear—18
green—18
isn't—18
language—18
meet—18
mental—18
none—18
parents—18
past—18
sense—18
taxation—18
unit—18
above—17
act—17
board—17
can't—17
commercial—17
development—17
exactly—17
food—17
German—17
greatest—17
hope—17

killed—17
learn—17
main—17
nature—17
otherwise—17
philosophy—17
prepare—17
putting—17
spirit—17
strength—17
tobacco—17
uses—17
week—17
accident—16
according—16
again—16
ask—16
beauty—16

The seventh hundred most common words:

brother—16
cure—16
describe—16
grow—16
history—16
impossible—16
indeed—16
later—16
manufacturer—16
merely—16
pass—16
twenty—16
written—16
ahead—15
attention—15
brought—15
colors—15
consideration—15
death—15
district—15
doctor—15
dream—15
effort—15
element—15
federal—15
fill—15
free—15
girls—15
Greek—15
Indian—15
I've—15
means—15
miles—15
mister—15
national—15
near—15
nearly—15
open—15
pen—15
personal—15
piece—15
political—15
real—15
room—15
shorthand—15
spend—15
stamp—15
subjects—15
turned—15
yourself—15
began—14
camp—14
definite—14
direct—14
effect—14
examination—14
fair—14
final—14
fire—14
fellow—14
hands—14
holds—14
intelligence—14
intelligent—14
looks—14
maintain—14
milk—14
minutes—14
mite—14
pretty—14
price—14
protection—14
reach—14
receive—14
sell—14
ship—14
spent—14
tones—14
tried—14
visit—14
whom—14
worker—14
worth—14
air—13
already—13
attitude—13
answer—13
chance—13
co-operation—13
contact—13
crime—13
depend—13
difference—13
dog—13
dull—13
energy—13
entire—13
except—13
explain—13
father—13

The eighth hundred most common words:

farm—13
grown—13
ideas—13
Latin—13
live—13
myself—13
organization—13
outside—13
paper—13
percentage—13
production—13
prose—13
raise—13
road—13
scarcely—13
seemed—13
separate—13
seven—13
store—13
sun—13
toward—13
traveling—13
watching—13
within—13
won't—13
wrong—13
activity—12
advance—12
apparently—12
balance—12
basis—12
bonus—12
century—12
chorus—12
coming—12
common—12
concern—12
continue—12
criminal—12
define—12
dollar—12
doubt—12
elementary—12
entirely—12
evidently—12
experiment—12
extent—12
fifteen—12
fundamental—12
guide—12
heating—12
hold—12
human—12
immediately—12
kept—12
laws—12
lay—12
liquor—12
lives—12
lost—12
lower—12
motor—12
nineteen—12
older—12
phase—12
program—12
provide—12
realized—12
rear—12
reserve—12
season—12
shown—12
society—12
sometime—12
song—12
superintendent—12
term—12
trees—12
unless—12
walking—12
without—12
wonder—12
write—12
wrote—12
youth—12
aim—11
based—11
beginning—11
benefit—11
certainly—11
churches—11
coat—11
correct—11
doing—11
drastic—11
dressed—11
drive—11
duty—11

early—11
educate—11

The ninth hundred most common words:

eyes—11
figures—11
finally—11
forty—11
grammar—11
hair—11
information—11
imply—11
judges—11
local—11
mathematics—11
met—11
nice—11
represent—11
return—11
scenes—11
science—11
serious—11
sets—11
share—11
standard—11
start—11
stop—11
success—11
thinking—11
wash—11
watch—11
winter—11
actually—10
allowed—10
anyone—10
bad—10
box—10
cases—10
characters—10
chosen—10
consumer—10
compose—10
cross—10
draw—10
drop—10
easily—10
enjoy—10
exist—10
expression—10
foreign—10
full—10
fund—10
forget—10
goal—10
happened—10
hat—10
idle—10
include—10
international—10
introduce—10
junior—10
learning—10
logical—10
measure—10
model—10
naturally—10
negro—10
nine—10
notice—10
output—10
official—10
opinion—10
paint—10
particularly—10
perform—10
popular—10
possible—10
primarily—10
principle—10
proper—10
robe—10
round—10
sentence—10
simple—10
simply—10
sixty—10
size—10
son—10
soup—10
specialize—10
string—10
survey—10
tank—10
themes—10
thrift—10
train—10
view—10
wave—10
wife—10
appears— 9
artist— 9
became— 9

The least frequent words in the thousand most frequent:

begin—9
break—9
built—9
capital—9
chief—9
clean—9
combine—9
community—9
composition—9
court—9
daughter—9
debt—9
design—9
died—9
didn't—9
dishes—9
ease—9
environment—9
everybody—9
farms—9
forms—9
furnish—9
garden—9
generation—9
grass—9
ground—9
gum—9
gun—9
herself—9
ice—9
importance—9
king—9
log—9
loved—9
meal—9
meaning—9
mention—9
month—9
move—9
musical—9
neighbors—9
necessarily—9
normal—9
occasion—9
occur—9
one's—9
opera—9
opposite—9
ordinary—9
outer—9
permit—9
pointing—9
population—9
possibility—9
protect—9
quite—9
religion—9
requirements—9
resulting—9
results—9
rich—9
river—9
sales—9
scene—9
single—9
smaller—9
somewhat—9
south—9
speaker—9
speaking—9
stuck—9
tangible—9
type—9
variety—9
wears—9
yes—9

JONATHAN SWIFT AND ENGLISH PRONUNCIATION

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IN ATTEMPTING to establish the authority of the pronunciation of English which they prescribed, the lexicographers and orthoëpists of the latter half of the eighteenth century had recourse to one of two procedures.[1] Some, like Johnson and Kenrick, followed, or purported to follow, the example of the "best company" of their day, uncertain though this example was because of its varieties and types. Others fell back upon the uniformity of pronunciation said to have existed in the court of Queen Anne, or upon the authority of the great literary figures of that period. Noah Webster undoubtedly expressed the sentiments of many of his contemporaries when he declared in his *Dissertations* (1789) that the English language would have been very fortunate if it had been possible to "fix" the pronunciation of words as they stood in the reign of Queen Anne and her successor.[2] Sheridan similarly indicated his high regard for the speech of the earlier age when he explained in his *Dictionary* (1780) that he based his pronunciation on the standards set by the polite speakers of the opening decades of the century—more particularly, on the speech of a person who had been for many years "the intimate friend and chosen companion" of Dean Swift.[3]

The reference to Swift is important, for although other writers of the period occasionally concerned themselves with certain aspects of language—with problems of vocabulary, grammar, and style—Swift was one of the few who showed a real interest also in matters of pronunciation. His early biographers, Orrery, Delany, and Sheridan, relate a number of anecdotes which illustrate this interest. Delany, for example, tells how, whenever a visiting clergyman rose to speak in the Dean's pulpit, Swift would pull out a pencil and a piece of paper and carefully note down every mispronunciation of which the speaker was guilty and then privately bring them to his attention.[4] Orrery recounts how on one occasion Swift constantly interrupted Lady Acheson while she was reciting a poem in his presence to correct her for her bad pronunciation.[5] Sheridan tells of other incidents of the same kind.[6] More interesting than these, however, is the reference Orrery makes to a dictionary of "hard words," composed by Swift, which—to judge by the context in which the reference occurs—may have indicated pronunciation as well as meaning.[7] If this is indeed the case, this dictionary of Swift's may have been one of the earliest pronouncing dictionaries in the English language.

Indications of Swift's interest in pronunciation appear also in his poems, essays, and letters. In his poem *A Panegyric on the Dean* (1730), for example, Swift represents himself as a sort of

[1] On the general question of authority in eighteenth century pronunciation, cf. George H. McKnight, *Modern English in the Making* (1930), Chap. XVIII.

[2] Noah Webster, *Dissertations on the English Language* (Boston, 1789), p. 77.

[3] Thomas Sheridan, *A General Dictionary of the English Language* (London, 1780), I, 6. The reference is to the lexicographer's father, Tom Sheridan.

[4] Patrick Delany, *Observations on Lord Orrery's Remarks* (London, 1754), p. 207.

[5] John Boyle, Earl of Orrery, *Remarks on the Life and Writings of Dr. Jonathan Swift* (3d ed., London, 1752), p. 151.

[6] Thomas Sheridan, ed., *The Works of the Rev. Jonathan Swift* (London, 1808), I, 378.

[7] "As Swift was scrupulously exact in the pronunciation of his own tongue, not the least improper expression ever escaped his censure; and I remember to have seen in manuscript a dictionary of hard words, composed by him for the use of his feminine senate." Orrery, *op. cit.*, p. 98.

model of correct speech; and the testimony of his apologist Delany agrees with that of his hostile critic Orrery in describing his pronunciation as "scrupulously exact." In his essay in the *Tatler*, 230 (1710) he deplores the "Gothic" roughness of English sounds, and in his *Proposal for Correcting, Improving, and Ascertaining the English Tongue* (1712), in his *Polite Conversation* (1738), as well as in other prose pieces there are references to other aspects of pronunciation. From his correspondence with various members of his feminine circle we learn also of his pedagogical efforts in the same direction.[8] Even Pope was not free from Swift's attention in this matter, for in a letter written to him shortly after the publication of the first instalment of the *Iliad*, he takes him to task for his many "false rhymes," admonishing him to be more careful in the future.[9] Indeed, the subject of English pronunciation seems to have occupied Swift's attention seriously at various times throughout his long career.

Swift's own pronunciation may be inferred from his rhymes, spellings, and occasional comments. His rhymes have been examined by Professor Wyld; they are, one may say, typical for the pronunciation of the period, although Swift appears to be less conservative than Pope in certain respects.[10] Despite his long "exile" in Ireland, there is nothing to indicate that he was influenced to any degree by local or dialectal pronunciation. The proportionately larger number of *in:-ing* rhymes in Swift than in Pope, which Professor Wyld ascribes to Swift's Irish residence, may be easily attributed to other causes—to the different character of Swift's verse, for one thing. The rhyme *slaughter:author* does not necessarily imply an Irish dialectal pronunciation for the first word, but rather an archaic pronunciation for the second.[11] The few notes offered here are intended to supplement earlier findings in regard to Swift's pronunciation, and in one or two cases to suggest a possibly different interpretation of the facts presented.[12]

Broadly speaking, Swift's objections to the pronunciations he criticizes are based on two grounds. He objects, first, to pronunciations that are local, dialectal, or "low," and secondly, to pronunciations that disregard the principle of analogy, that is, that do not fall into the pronunciation pattern of other words similarly spelled. The underlying principle in both cases is that a departure from a set rule or standard is to be avoided.

In his *Proposal for Correcting, Improving, and Ascertaining the English Tongue* (1712), he disparages the existence of different kinds of pronunciation in "the towns and counties" of England, and, for that matter, even in London proper—"in the court, the city, and the suburbs."[13] Dialectal pronunciations are also criticized in the essay entitled *On Barbarous Denominations in Ireland*, a satire on Irish place-names and the Irish language generally. Again Swift disapproves very strongly of the "odd, provincial cant in most counties of England," particularly of the "Scotch cadence" and the "affected manner of pronouncing" of London tradesmen.[14] Unfortunately, ex-

[8] F. Erlington Ball, *The Correspondence of Jonathan Swift* (London, 1910-1913), IV, 436. Cf. also George Birbeck Hill, *The Unpublished Letters of Dean Swift* (London, 1899), pp. 183-184.

[9] Ball, *Correspondence*, II, 287.

[10] Particularly in his pronunciation of the vowel in *wa-* words, as in the rhyme *warning:morning*. The sound [ɔ] in *warning* is the newer sound. Cf. Henry Cecil Wyld, *Studies in English Rhymes from Surrey to Pope* (London, 1924), p. 45. But see also Swift's treatment of the vowel in rhymes for *war*, footnote 19a below.

[11] The rhyme occurs in the poem *The Legion Club*. Nowhere else does Swift rhyme *slaughter*, or any other *-ter* or *-tor* word, with one ending with *-ther* or *-thor*.

[12] The illustrations of Swift's spellings which follow are drawn from Letters XLI to LXV in the Everyman edition of the *Journal to Stella* (edited by J. K. Moorhead), which give the original spellings, and from D. Nichol Smith, *The Letters of Swift to Ford* (Oxford, 1935), and G. B. Hill, *Unpublished Letters*.

[13] Temple Scott, ed., *The Prose Works of Jonathan Swift* (London, 1907), IX, 12.

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cept for a casual reference in *Polite Conversation* to what he calls the Lancashire dialect, Swift nowhere describes this provincial speech, and his ideas of "Scotch cadence" can only be vaguely surmised. In his *Dialogue in the Hibernian Style* Swift ridicules the dialectal pronunciation of such words as *boddered* for *bothered, bear* for *beer,* and *cheney cups* for *china cups.*[15] In the poem *A Ballad* (1737) he satirizes other dialect pronunciations, like *shteeple, jauntleman,* etc., for *steeple, gentleman.*[16] Again, in *Polite Conversation* (1738) he satirizes the elegant pronunciation of such words like *jommetry* (geometry), *verdi* (verdict), *lierd* (Lord), and *larnin* (learning). On the other hand, he criticizes elsewhere certain "low" pronunciations. In his annotations on Gibbs' paraphrase of the Psalms he labels the rhyme *deserts:hearts* the pronunciation of "my lady's housewife," and the rhyme *come:shun* that of "my lady's chambermaid."[17]

Criticism of unanalogical pronunciation is illustrated by Sheridan's anecdote about Swift's comment on the pronunciation of the word *wind* with a "short *i.*" "I have a *mĭnd,*" Swift is reported to have said, "to *fīnd* why you pronounce that word *wĭnd.*"[18] One recalls in this connection Johnson's objection to the pronunciation of the word *heard* with the vowel of *herd* because such a pronunciation would form "a single exception from the English pronunciation of the syllable *ear.*"[19] Other unanalogical pronunciations are singled out for censure in the rhymes of Gibbs' paraphrase of the Psalms mentioned above, in the pairs *plots:thoughts, air:appear, borne:return.* Swift derides the objectionable words by respelling them *thots, appair, retorn.* Swift's criticism of Pope's rhymes is likewise based on the idea that the pronunciations involved are unanalogical and incorrect.[19a]

The following items in regard to Swift's pronunciation call for a word of comment.

In the *Journal to Stella* Swift writes *Southvick* for *Southwick,* the former an old London pronunciation which came to be regarded as a cockneyism in the nineteenth century.[20] He criticizes Stella's spelling—possibly also pronunciation—of *Wiggs* and *wat* for *Whigs* and *what.* He drops the *t* in *fasnd* for *fastened,* and implies its loss in the rhymes *project:logic, effects:sex, respects:sex.* On the other hand, he adds a *t* in *vermin:ferment.* In the combination *t+u,* Swift's pronunciation is something like [tu] or [tɔ], for he spells *ventersome, creter, nat'ral, adventrer,* and rhymes *enter:venture, stricter:picture, piqu'd her:picture.* In regard to [d], Professor Wyld correctly points out that Swift does not indicate the dropping of the consonant, as in the common eighteenth century pronunciation of *Lunnon* for *London.*[21] But Swift does indicate the popular

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In the first four books of the *Iliad,* to which this passage has reference, Pope rhymes *war* with *car, far, care, dare, share, spare, prepare, bear, air, fair, repair.* He rhymes *god(s)* with *rod, load(s), abodes, owed, flood.* Swift, on the other hand, rhymes *war* with *far, tar, star, scar,* and *god* with *nod, odd, trod.* Pope apparently took Swift's criticism to heart, for in Book V he omitted the *-air* rhymes, retaining all the others. He continued to rhyme *god* with *nod, abode, flo'd, load, stood.* His pronunciation apparently was [ɔ:] for *god.*
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THE FIRST "PHONETIC" DICTIONARY

BERT EMSLEY
Ohio State University

IN THE field of Old Books, on which the QUARTERLY JOURNAL OF SPEECH has unfortunately discontinued its special section *The American Phonetic Dictionary of the English Language,* edited by Dan S. Smalley, Cincinnati, 1855, has a unique interest. The oldest English dictionary to be printed in a "phonetic" alphabet, as alleged in its preface, it was not particularly American but it was originated, edited, and published in the United States.

These were matters of historical accident. Nathaniel Storrs first planned the book, together with a phonetic alphabet of his own, in 1826. Storrs was a Bostonian. So was Dan S. Smalley, who in 1855 finished the arduous labors of compilation on a dictionary that was one of the largest in its time, and is still larger than most purely pronouncing dictionaries. The "American phonetic alphabet" of the American Phonetic Dictionary was not Storrs's. It was a system devised by the Cincinnati school of the time, whose leaders were Benn Pitman, brother of the famous Isaac, and the Longley Brothers, phonetic publishers. This system was but slightly changed from the famous Ellis-Pitman alphabet of 1847. Alexander J. Ellis, in this early period when his phonetic genius was germinating, wrote the "General Introduction" for our *Dictionary.* Isaac Pitman (later Sir Isaac without benefit of knee breeches) was more or less opposed after 1850 to all products of the American, especially the Cincinnati, school, because they had not adopted his recent alphabetic changes.

Sometimes history is ironical in its accidents. The changes proposed by Isaac Pitman from about 1851 on, were in the direction of more European symbols for the vowels, whereas the English symbols were defended by Ellis for reasons of a practical nature. Pitman was a man of the people who toiled upward, and had most of his family doing the same, along the practical road of phonetic shorthand. Ellis was a child of fortune and classical scholarship. The various shorthand systems of the 18th and 19th centuries have been described by Helge Kökeritz in *Studia Neophilologica,* VII, 73-148, as being semi-phonetic and less than purely phonetic in the case of Pitman's. With respect to the phonotypy which went along with Pitman phonography, the same is true, yet if Ellis's view had not prevailed, the *American Phonetic Dictionary* of 1855 might have made a far more spectacular advance from 18th century diacritic orthoepy toward 20th century international phonetic methods of re-spelling the words for pronunciation in the English dictionaries.

That is, it might have been a phonetic pronouncing dictionary. Since there is no such thing as a pure phonetic dictionary in English, the term is a misnomer anyhow. The *American Phonetic Dictionary* was really a phonotypic pronouncing dictionary, for reasons which seemed good to Ellis, Benn Pitman, the Longleys, Smalley, and others. It was an implement for spelling reform and particularly for phonetic reading as a transitional stage toward that end. Not only did the familiar English symbols for the vowels in *ale* and *eel* fit better into this strategy; so did "stiff rhetorical pronun-

ciation as the standard," cited by Ellis in his *Plea for Phonetic Spelling*,[1] 1848. This type of elocutionary speech, the wholesome aversion of modern phoneticians who fundamentally owe so much to Ellis, is most troublesome in unstressed syllables. In this respect the *Dictionary* is far too Walker-minded.

On the other hand, phonetic features predominate over the orthoëpic. The *Dictionary* is a genuine first in English pronouncing lexicography, as claimed in the first line of its preface. In all probability no previous English or American dictionary could have justly made such a claim. In the authoritative studies and lists on this subject, it is difficult to find any work answering the same description before 1855.[2] False statements about priority have been made but the real pioneers usually stake the first claims, by mention in their titles. In 1723 Thomas Dyche first mentioned accent marks in the title and used them in the vocabulary of an English dictionary; in 1757 James Buchanan did the same for pronunciation, using the Latin term *pronunciatio*, though his re-spelling for sound was much more complete in 1766. So far as the present writer can determine, the story of English pronouncing dictionaries reads: before Dyche, no accents; before Buchanan, no re-spelling; before Smalley, no phonetic alphabet.

What are the criteria which would justify us in calling the *American Phonetic Dictionary* *more* than semi-phonetic; that is, making a definite shift from diacritic-orthoepic 18th century method in the general direction of the Daniel Jones type of work in the 20th century?

They may be found in any edition of the *Standard Dictionary* (Funk and Wagnalls), which incidentally was the first general or commercial dictionary in the English language to run the phonetic risk. The principles of the *Standard Dictionary's* scientific alphabet, now revised in a backward direction, are:

1. One symbol, and one only for each sound. . . .
2. The vowel letters have their Continental (or Latin) values.
3. Diphthongs are represented by the symbols of their respective elements.
4. Diacritic marks are almost wholly discarded. . . .
5. The so-called "obscure" vowels are recognized as actual and established elements of standard English speech.
6. Familiar digraphs (ch, sh, th) are retained as a concession to English spelling habits. . . . (No. 6 is obviously a compromise rather than a principle.)

If we were to grade the *American Phonetic Dictionary* on these principles we should have to mark it *poor* for 2 and 5, as we have seen, fair for 3 because unigraphs, or monograms, tend to conceal the constituent elements; but excellent for 1 and 4. In spite of its faults, this American by-product of Pitman shorthand was probably the first to use one phonetic symbol for one sound, and it required fewer diacritical marks than an English pronouncing dictionary before or since. The only diacritic was a small dot under the *e* for the peculiar vowel sound in *earth*. No modern English phonetic pronouncing dictionary could answer the diacritical test so well, unless we consider the length marks of the International Phonetic Association to be something fundamentally different from diacritics.

In another way the *Dictionary* was an all-out phonetic innovation. All definitions, as well as re-spelled forms for pronunciation, were printed phonetically.

[1] Literature on this subject may be traced either through the *American Phonetic Dictionary* or through the various phonographic, phonotypic, and phonetic journals of the period, both English and American. See the especially helpful bibliography, *The Shorthand Collection in the New York Public Library*, by Karl Brown and Daniel C. Haskell, 1935, New York Public Library.

[2] See "Progress in Pronouncing Dictionaries," Bert Emsley, *American Speech*, Feb. 1940, for studies by Wheatley, Long, Steger, Mathews, Worcester, Krapp. See also Arthur G. Kennedy's *Bibliography of Writings on the English Language*, section on "Dictionaries."

Thus, with its 60,000 common words and 20,000 proper names, it was not only larger than Webster's *Dictionary* of 1828 but it is still one of the largest single volumes ever published in phonetic type.

A final phonetic distinction must be recalled. The "General Introduction" by Alexander J. Ellis, if not his only one is certainly one of very few of his phonetic works to be introduced to the public by an American publisher. Perhaps it is for this reason that good bibliographies of Ellis, such as that in Hans Raudnitzky, *Die Bell-Sweetsche Schule,* Marburg, 1911, a work which deals quite as much with Ellis as Bell or Sweet, overlook the item. This later "Plea for Phonetic Spelling" contains many a modern sounding statement, especially on glides and both vowel and consonant diphthongs.

Compared to its phonetic recommendations, the distinctly American features of our *Dictionary* are very few. Three vowel symbols were added to the Pitman-Ellis alphabet of 1847 to make the American Phonetic alphabet of 1854, which Benn Pitman and the Longleys pledged themselves to keep unchanged for ten years. Two of these, for the vowels in *earth* and *air,* do not demonstrate variation from English use, for the *r* is always printed in much the same way as in modern general dictionaries, with little explanation of the *r*-less and *r*-sounded varieties. A third symbol, added for the intermediate *a* in *ask,* is much more significant. This vowel value, called short in the Dictionary, is contrasted by Ellis to the Britisher's long or true Italian *a* in similar words. Among the many examples in the vocabulary are: *aft, after, bask, basket, blanch, blast, branch, carnivorous* (note unstressed *a* before *r*), *cant, cartoon, casket, cast, caster, castle, castor, chaff, chandler, chant, clasp, class, dance, draff, draft, fast, fasten, flanch, flask, glance, glass, grant, grasp, hasp, lance, lath, mask, masquerade, master, mast, pant, papa* (both vowels), *pass, passover, past, pastor, pasture, path, plaster, prance, quaff, raft, rafter, rascal, rasp, slander, slant, staff, task, trance, vast.*

The same vowel symbol occurs in proper names, for which *Cincinnati* is an excellent shibboleth.

Was this intermediate *a* due to natural tendencies or was it influenced by elocutionary traditions, strong in the period of the English lexicographer Smart and the American Worcester? To answer this question would be to answer one which is far more important: How did the American intermediate *a* begin in the first place?

Though these features seem too slight to justify the term *American* in its title, we must not forget that this pioneer phonotypic enterprise had its origin and completion in the United States. In the mid-19th century Cincinnati was a hotbed of "phonetic" publication. The Longleys: Alexander, Cyrenius, Elias, Septimius, and Servetus, constituted a reform family in much the same way as the Pitmans: Benn, Fred, Henry, Isaac, and Joseph. Behind the Longleys worked an organization which was national but which probably had more strength in the Central West, where state societies were active in Illinois, Indiana, Michigan, and Ohio.

In a sense the two phonetic families combined in 1853, when Benn Pitman, sent to the United States by Isaac to promote phonography and phonotypy, finally settled in Cincinnati. It is said that Horace Mann, then in his last year of the Antioch College experiment, carried some weight in inducing the "successful disseminator of the Writing and Spelling Reform in Great Britain" to stay in Ohio. Benn, who was later to become famous as stenographer of the Lincoln assassination trials and successful in relief engraving and wood carving as well as practical shorthand, up to his death

in Cincinnati in 1910, read proof on the *American Phonetic Dictionary,* and his help was acknowledged in the "Preface," from which the phrase just quoted has been taken.

Besides Cincinnati, there were phonetic spelling reform groups in Philadelphia, Washington, and New York, but Boston was the most important center with relation to our *Dictionary.* Experiments in the method were carried on in the Boston schools in the early 1850's. Here again the name of Horace Mann crops up as an enthusiastic supporter. It is not on record that there was any connection between these ventures and the determination of Nathaniel Storrs to have a phonetic dictionary produced through the editorship of Dan S. Smalley, a schoolmaster of Jamaica Plain. This arrangement was made, however, and Smalley continued with similar experiments, particularly in "phonetic reading," in the schools of greater Boston. In his editing of the *Dictionary* Smalley maintained contact with the American Phonetic Council, of which he was a member.

Nathaniel Storrs not only originated the idea of the Dictionary but also subsidized it with an amount sufficient to print 5,000 copies. This sum became available in 1851, when he died at the age of 78 in Boston, after a career as a private school teacher followed by a long period of retirement. It was in 1826 that Storrs invented his alphabet and began composing a dictionary, of which he completed more than a thousand pages. As Smalley remarks in the "Memoir" just preceding Ellis's "Introduction" to the *Dictionary:* "This was more than fifteen years before Isaac Pitman, of England, thought of his phonetic scheme." And again, "No evidence appears that Mr. Storrs was acquainted with the alphabet as improved by Messrs. Pitman and Ellis in 1847."

The alphabet of Storrs was but one of many produced in his time, such as the schemes of A. Comstock and Benjamin Antrim of Philadelphia, and Ezekiel Rich of Troy, New Hampshire, besides adaptations of various stages of the Pitman-Ellis systems. One symbol introduced by Storrs, however, deserves special note. This was an *n* letter with a lower right hook strikingly similar to the modern International Phonetic Association symbol for the *ng* sound as in *sing.* Credit for the invention of this, together with the special letters for *sh* in *wish* and the *zh* sound in *pleasure,* is usually given to Pitman and Ellis, as in David Abercrombie's *Isaac Pitman, a Century of Phonography,* p. 23: "All modern phonetic transcription derives from the work of Pitman and Ellis, and many characters originally designed by them such as [ʃ], [ʒ] and [ŋ] are still in use." Ellis, by the way, in the British *Phonetic Journal* (1848, page 14), names Isaac Pitman as the inventor of these symbols.

The stages by which the International Phonetic Association alphabet evolved out of earlier systems have not been described in detail but it may be significant that Paul Passy, another great reformer, used a Pitman alphabet in his early teaching.

In this evolution Storrs apparently had little influence. His special character for syllabic *r,* was not adopted and his alphabet, though similar, was displaced by an American adaptation of the 1846-7 Ellis-Pitman, in the *American Phonetic Dictionary* which he originated. Yet we can hardly deny him priority in the use of the symbol now generally accepted for the *ng* sound in *sung.*

Thus there is some significance in the terms *American* and *Phonetic* in the title of the 1855 *Dictionary* which claimed to be a first. With all its compromises, it gave expression to an exceedingly active

American phonetic reform movement, and publication to a phonetic symbol of American invention which antedated Pitman-Ellis by fifteen years; and it carried English pronouncing lexicography well along toward the 20th century stage of international phonetic re-spelling by reducing diacritics and establishing the principle of one symbol, and one only, for one sound.

A SURVEY OF SPEECH TESTS IN THIRTY AMERICAN UNIVERSITIES AND COLLEGES, 1940-1941

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Introduction

MANY universities and colleges have been conducting speech tests for a number of years; others have inaugurated testing programs comparatively recently; some have developed a standard test which, without additional alterations, fits their needs; others still are revising, adding, and subtracting, in an effort to establish their ideal tests. Because of interest in the various tests now in use or in the state of evolution in leading universities, and because there was an urgent need to discover if there was a definite trend being established in speech tests, acting as chairman of a committee I began a survey of speech tests in thirty American universities and colleges throughout the United States.

Objectives

There were four problems with which the survey was concerned primarily: (1) The type and scope of speech tests; (2) methods of administration of the tests; (3) the place of clinical testing and clinical aid to the student in the various programs; (4) the extent and scope of proficiency tests by which a student exhibiting speech proficiency or outstanding ability may be granted credit or permitted to waive certain speech requirements.

In order to amplify further the (1) problem under objectives, the committee was interested in learning if the speech test included composition, either oral or written, or both. It was interested to know whether or not the speech test included material from public address and drama, or whether it dealt entirely with the determining of speech faults and handicaps (the scientific approach).

Letters of inquiry covering these specific phases of speech testing and requesting charts and materials pertaining to the tests administered were sent to coeducational universities and colleges (state institutions predominating), leading women's colleges where speech programs are given considerable attention, and special schools such as religious and technical institutions.[1] Such a choice was made because the majority of the coeducational universities are institutions

[1] This letter was sent to the following universities and colleges: University of Arizona, University of Denver, State University of Iowa, University of Michigan, University of Minnesota, Municipal University of Wichita Institute of Logopedics, Northwestern University, Oregon State University, Purdue University, University of Southern California, University of Washington, Wayne University (Detroit, Michigan), University of Wisconsin, Louisiana State University, Brooklyn College, College of the City of New York, Indiana State Teachers College, Iowa State College, Michigan State Normal, Oklahoma Agricultural and Mechanical College, Pennsylvania State College, Queens College, San Diego State College, Western State Teachers College (Kalamazoo, Michigan), Mt. Holyoke, Vassar College, Swarthmore College, Stephens College, Wheaton College, State Teachers College (Milwaukee, Wisconsin).

of size, rank, and student body similar to Ohio State University; because many women's colleges have developed considerable interest in speech work, and, although their objectives may be entirely different from those of a co-educational state university, they may have ideas and methods of testing and instruction from which we may gather valuable information; and because special institutions might also have a similar contribution.[2]

Findings

Before citing specific examples of speech testing programs conducted by some of these institutions, I shall summarize briefly the general findings of the survey.

Of the 28 institutions which give speech tests, 16 give a voice and articulation test, 5 give an oral and written composition test, 3 give a pronunciation and grammar test, 6 give an oral reading test, none give a test for dramatic ability, 6 give a test to determine stuttering, lisping, and foreign accent, 4 give a hearing test, 7 give a personality test, 7 give a special test for Education majors (test conducted by the speech department).

Administration of Tests

To what group or groups of students was a test administered? Of the 30 institutions included in the survey, 13 gave a test to all incoming Freshmen and transfer students during Freshman Week, or Health Examination Week. Fifteen give some form of test, either in conjunction with the fundamental course, the speech clinic, or on a voluntary basis (at the student's request), or on the recommendation of an instructor. Two institutions do not at present give any form of speech examination. One did have a test, but dropped it; the other is contemplating the inauguration of a testing program in the Fall of 1941.

Of the 13 institutions conducting a general speech test, 3 use a single tester for each student. Of the 28 institutions conducting speech tests, 5 use a single tester for each student. (Knowledge about some of the other institutions is indefinite on this point.) Others, especially those of the 28 institutions that conduct tests in conjunction with specific courses, use rather elaborate charts and a corps of testers. Some of the methods employed by leading institutions will be discussed later in detail.

The Place of Clinical Testing and Clinical Aid to the Student: Of the 28 institutions giving tests 17 conduct a speech clinic corrective program for students. Of these 17, however, only one grants credit for the student's work in remedying his own speech. Four charge the student a fee for clinical services, this fee ranging from $1.00 to $10.00 per quarter or semester. There exist among these institutions offering clinical services to students various means of enrolling the students. In some instances students with speech defects are placed in non-credit sections similar to sub-freshman English classes. These students are referred to the clinic by class instructors regardless of department. In other institutions all clinic work is on a voluntary basis: that is, the student volunteers to be aided. In still others students request clinical aid and pay a fee. Frequently diagnosis and clinical service for students having speech handicaps is by appointment only. Some departments handle the problem of the speech defective by having all speech correction done through individual conferences outside regular class hours. In one instance the student is given a clinical test only after previous testers have questioned the adequacy of voice and

[2] From the majority of the above-mentioned institutions I received answers to my queries. It is on the returns of 30 schools that the survey is based. When, however, information was scanty or vague, or time did not permit further correspondence, I resorted to the institution's catalogue for the desired information.

speech; then he is checked by three clinicians, and, if there is any further question, a recording is made of the student's voice and he is required to take clinical work. The trend therefore appears to be toward establishing clinical or remedial aid for the speech defective student, either on voluntary or a required basis, without the granting of class credit. A quotation from a letter received rather frankly exhibits this trend away from the granting of credit for clinical work: "College credit is granted to students enrolled in the speech clinic for correction of their own defects. One hour credit per semester is allowed. Personally, I have been opposed to the practice here for some time and we have just continued to do this." This statement, curiously enough, was made by a professor of the one university in the survey which grants credit for clinical work.

Testing for Speech Proficiency: The testing for speech proficiency might be divided roughly into three types:

1. Testing with the purpose of determining the class in which the student will be placed.
2. Testing with the purpose of granting credit or waiving credit.
3. Testing merely to determine the speech ability of the student.

A summary of portions of the letters received from institutions definitely interested in any form of speech proficiency may give a better idea of how this phase of speech testing is handled.

Louisiana State University does not have an "official testing system" whereby students may be placed in certain courses or excused from certain courses because of speech proficiency of a certain degree; but there is one special section of the fundamentals course for students who, after one or two class room performances, have proved themselves superior speakers and who have been nominated for the special section by their instructors. In like manner students enrolled in the fundamentals course are sometimes advised to drop that course and enroll in public speaking; or undergraduate majors, who are required to take a year of public speaking, are excused from the second semester upon recommendation of their undergraduate advisor and their instructor.[3]

The University of Denver, instead of placing the proficient student in a special section, or excusing him from requirements, keeps him in the course, but gives him sufficiently difficult problems and projects to "insure a further development." In this manner the university hopes to make speech adjustments according to specific needs and potentialities.[4]

The State University of Iowa, too, cares for proficiency in the above manner.

Brooklyn College has its speech curriculum so arranged that a student demonstrating speech proficiency is enabled to begin his work at a more advanced point than his co-entrant who is unable to demonstrate any particular ability. Besides, the student who begins with the advanced course is required to earn only 2 credits in speech, while all others must earn 4 credits.[5]

At Northwestern University all students entering the School of Speech as undergraduates, either as freshmen or with advanced standing, take a speech proficiency test based primarily upon voice, diction, posture, and gestures.[6]

At Minnesota, students who wish to secure credit by method of examination are required to take a written examination as well as a performance test. No credit is granted and no requirements

[3] Letter of Claude E. Kantner, Louisiana State University.
[4] Letter of Elwood Murray, University of Denver.
[5] Letter of Lou Kennedy, Brooklyn College.
[6] Letter of Clarence T. Simon, Northwestern University.

are waived "on the basis of proficiency alone."[7]

Perhaps a more detailed description of the speech test of several universities or colleges will give a better rounded picture of the individual speech test.

Purdue University: At Purdue University all newly entering students are examined for speech defects during the Health Week Examinations which are a part of the Orientation Program. Members of the Speech Clinic Staff serve as examiners.

Main Purpose: The main purpose of the Purdue University examinations is to locate students requiring the help of the speech clinic. Students are not required to attend the clinic, but rather must make request for the service. The university charges a five dollar fee for this special private work in the speech clinic. These examinations have no bearing upon the placement of students in the speech courses; neither do they affect the granting of credit or the removal of certain speech requirements in the Speech Department.

Method: The method of examination at Purdue is termed a "clinical interview," and, to quote Max Steer, the interview is conducted in the following manner:

> A student is given a standardized articulation test passage which he reads to the examiner. Any defective sounds are noted on the student's record card. The student is requested to answer the direct question: DO YOU HAVE ANY TROUBLE WITH YOUR SPEECH? Finally, in an attempt to hear and judge the student's speech under an emotional condition that student is requested to talk about his speech when "out on a date." The examiner records the observation of a defect as being *Mild* (correctable in a public speaking class), *Average* (clinical therapy advisable), or *Severe* (clinical therapy imperative). Standards for this classification of severity are discussed in great detail at several Staff Meetings preceding the examination period. Students receiving a rating of *Average* or *Severe* are given a form requesting them to report to the Director of the Speech Clinic within a week. At the Clinic the Director or a member of the regular Clinic Staff discusses the problem with the student and then a decision to request or not request clinical service is made by the student.

Purdue restricts the enrollment of students in the clinic to 75. "Since 1935," writes Max Steer, "we have had more than a hundred students on a waiting list each year."

Brooklyn College: The Brooklyn tests are limited primarily to voice and articulation, with additional testing for proficiency in reading and speaking.

Main Purpose: Professor Kennedy in a letter states, "Our aim in testing students is to assign them to the course in our curriculum which most nearly meets their needs at the time they take their test."

Method:

1. All speech defectives are assigned to the Speech clinic and enrolled in Speech 01, remedial clinical non-credit work.
2. All entering students whose speech is characterized by local peculiarities such as "East Side" pronunciations are assigned to Speech 1:

   Elements of Speech: Prerequisite, Grade of C better in Entering Speech Tests or in Speech 01. Those getting grades of A or B, in this course, take Speech 3; those getting grades of C or D, take Speech 2; those getting the grade of F may take Speech 2 upon receiving the approval of the Chairman of the Department. In some cases students may be continued in Speech 01 while taking Speech 1. Students with foreign accents may be required to repeat Speech 1; such students

[7] Letter of Howard Gilkinson, University of Minnesota.

will not be assigned a grade until they have satisfactorily completed the course. (1940 College Bulletin, p. 129.)

Lou Kennedy further says, "These students rarely show a superiority in other aspects of speech, namely poise, good facility in language and grammar, extensive vocabulary and other special proficiency."

3. The average student is placed in Speech 2. "His voice and articulation are untrained; his speech is that of an inexperienced individual. He has a mild degree of the local so-called 'East Side' pronunciation."
4. Those students who are free from conspicuous voice and articulation faults, who also exhibit audience adjustment, and who read well and compose a coherent impromptu speech at the time of the test, are assigned to Speech 3.

University of Denver: At the University of Denver the speech testing is confined to the basic course. These tests include:

1. A speech personality case history and autobiography.
2. A survey of the student's human relationships in all his social contacts as affected by his speech.
3. A standardized personality inventory. (The Bernreuter, Bell or Miller-Murray tests.)
4. A study of each speaker's ability to order and organize his speech thinking as tested by impromptu speaking.[8]

San Diego State College: Although San Diego State College does not administer a general speech test, it does, in the tests for students applying for teacher training, make these particular points which may be of interest to us who are contemplating speech tests.

1. The test is purely one for determining voice, articulation, and ability to read well.
2. New material is chosen each year to avoid standardized tests which can be secured and practiced upon to the point of proficiency.
3. Students failing are not permitted entry into teacher training until they pass through a remedial course whose time limit is indefinite.

Wayne University: The test at Wayne University is given in a class room; only the student and tester are present. The section of the test dealing with a short talk requires the student to stand at the front of the room. The test is given only to applicants for the College of Education. There are nine sections made up of students who fail the test, (approximately 40% fail), 2 sections in Voice, 2 in Lisping, 3 in Articulation, 2 in Foreign Accent, and 1 in Stuttering. Testing is done in the freshman and sophomore years. Students enter the College of Education in the junior year. Retesting is done during the year because no student can do his practice teaching unless he receives a rating of "3." Further, no student can leave the university with a clear record unless he has a speech rating of "4."[9]

University of Minnesota: The University of Minnesota uses a series of tests, some of which are not given every year. Types of tests administered include personality tests, voice recordings, surveys, objective examinations, one intelligence test, and a clinical examination. No tests of writing skills are used; and no formal test of articulation is used in the Fundamentals of Speech. In the clinical examinations for students in Education the subjects read a shortened revision of

[8] An outline of the University of Denver methods, as of 1937, may be found in the appendices of *The Speech Personality* (J. B. Lippincott, Chicago), chapters III-VIII, by Elwood Murray; and the philosophy underlying the Denver methods is given in the article "Speech Standards and Social Integration," by Elwood Murray. the QUARTERLY JOURNAL OF SPEECH, February, 1940.

[9] Letter of Eugene Hahn, Wayne University.

"Arthur the Young Rat," and additional sentences are used for checking doubtful sounds.

In the Fundamentals survey two types of tests are used: an extemporaneous 3-minute statement in support of a positive attitude or opinion on a subject of the student's own choosing; and a story of 3 minutes in length, original or otherwise.

In the examination for undergraduate speech majors in Education the student is required to demonstrate proficiency in a formal argumentative speech, as well as in the reading of dramatic selections and poetry.

The purposes of the Minnesota testing programs are as follows:

a. To give the instructors in the Fundamentals of Speech the combined judgment of a faculty committee relative to the speech problems of the students under his charge. (Survey scales and check lists.)
b. To secure permanent impressions of the student's skill at various stages of the course of training. (Voice recordings.)
c. To probe attitudes and traits not immediately obvious to the instructor. (Personality.)
d. To provide reliable indices of the student's knowledge about speech. (Objective and essay types of examination.)
e. To supplement general teacher training with adequate speech education. (Clinical tests.)[10]

Pennsylvania State College: Individual speech tests are given to each Freshman upon admission. This test provides particularly for rating the student's voice and articulation. Oral and written composition are not included in this examination; neither does it cover public address and drama. As for the school of Education, every prospective teacher is required to arrive at a level of proficiency which meets the standard of the Clinic, and he is required to repeat speech training until such a level of efficiency has been achieved. If his speech handicap is irremediable, the person is dissuaded from his vocational intention.[11]

Louisiana State University: The particular test sent to me by Claude E. Kantner was given only once to 900 Freshmen. Staff members saw each student individually and listened to him read a paragraph given at the top of the test. Articulatory errors were checked within the paragraph, other defects were noted in the columns below. Recommendations as to the placement of pupils were made, but there was no authority to enforce the suggestions.[12]

Conclusions

1. Over one-half of the 30 colleges and universities investigated are giving a speech examination, including the testing of voice, diction, and speech defects, and it is administered to all incoming Freshmen.
2. There is a wide variety in the methods of administration of Speech Tests.
3. Clinical aid, although suggested to or required of a student, is to be taken without class credit.
4. Speech proficiency, although recognized through speech tests, is given very little or no consideration in most university or college curricula.

[10] Letter of Howard Gilkinson, University of Minnesota.

[11] Letter of H. Koepp-Baker, Pennsylvania State College.

[12] "Recommendations as to the placement of the pupils were made, but we had no authority to enforce our suggestions." Letter of Claude E. Kantner, Louisiana State University.

MENTAL HYGIENE IN THE TEACHING OF FUNDAMENTALS

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FOR A number of years I have had the feeling that the mental hygiene approach to the teaching of fundamentals, as discussed at conventions, has been suffering from an overdose of success stories akin in exuberance to the patent medicine testimonial. It is a valuable technique if used sparingly, but it is certainly no cure-all, and in common with other teaching techniques, I suppose, it has its limitations. It is of these that I wish to write.

I submit that the mental hygiene approach has three chief limitations. They are: indifference on the part of the student, lack of special knowledge on the part of the teacher, and lack of time for all concerned.

A couple of years ago I had a beginning student who appeared to be quite indifferent to her audience. Her posture was overrelaxed, she sighed frequently as she spoke, she concluded her talks with a shrug. I noticed that she had a speech impediment, and when I called it to her attention in conference she told me, again with a fine air of unconcern, that she was tongue-tied. When I asked her why she had never had an operation I found she was a victim of the superstition that people who have their tongues clipped swallow them. Here, then, was the cause of her shyness, her affected indifference, her terror of the speaker's platform. It was almost with a prayer of thanksgiving that I realized I could liberate her. I assured her that the operation was simple, the tongue swallowing business, an old wive's tale. Fortunately she believed me (a crushing delusion dispelled in an instant) and I arranged for an appointment with an oral surgeon. She broke it. I made another and she did not keep it. She finished the course, still tongue-tied. A few weeks after the next term had started I saw her in the hall and asked her when she was to have her operation. "I'm not going to," she snapped. "Why should I? I'm not taking your old course any more. I'll talk the way I like."

In our apostolic and, on the whole, commendable zeal for reform, we often fail or refuse to realize that frequently the maladjusted student talks the way he likes. *It is a fact, however regrettable, that inferiorities of one kind or another can be a completely satisfying excuse for laziness and resistance to self-improvement.* If parents and associates have spared the child hardship because of his irregularity, of course he is going to resist our attempts to cure him of his most cherished possession.

Introverted, maladjusted students, then, fall into one of two general categories; those who are teachable and those who are not. I once had a pretty little red-haired student who burst into tears and rushed from the room the first time she had to speak. Later she came to my office and asked to be excused from the course because she would surely cry every time she had to talk. I found out that she had been raised by her grandparents and had always got what she wanted by weeping. I pointed out to her that she was using pre-adolescent techniques of social control, and having outgrown them, she had better stop. Ultimately she did and became a fair speaker. But last year I had a student of equal

intelligence and much the same symptoms. The only difference was that his infantilism, as is more frequently true with men, manifested itself in belligerency. I pointed his mistaken notions out to him and he seemed very much impressed. But he immediately dropped the course and has avoided me ever since. He was unteachable.

Now when I use the term unteachable I do not wish to imply that these students cannot be taught at all, but rather, cannot be taught by us. This brings us to the second limitation—lack of special knowledge on the part of the teacher.

The business of repairing the mentally ill is an enormously complicated matter, even when the problem appears to be only that of straightening out a mistaken notion. The most eminent psychologists differ alarmingly in their views as to how socialization may best be achieved.

With the so-called lonely personality made timid by a harsh or isolated or otherwise unfavorable background, the problem is sometimes relatively simple. As was true with the red-haired girl, we need only expose them to the attractive possibilities of their new environment as contrasted with their old and we can sometimes rehabilitate them quickly. Thus students who speak very softly often come from families where the ukase has been "Good children should be seen but not heard." One can readily provide incentive for them to talk louder by pointing out that their quietness, of great survival value when they were young, is now a handicap. Again, the student talking too rapidly frequently was raised in a family predominantly adult and predominantly loquacious. As a youngster he had to make the best of rare lapses of silence by talking as fast as he could on the off chance that he could unburden his mind before someone shut him up. To him, again, it need only be pointed out that his speedy delivery is a social lag, once useful, now a burden. (Though even here we must give pause. What would it have done to their careers had this therapy been used successfully on Floyd Gibbons, Ted Husing, Walter Winchell and Gracie Allen!)

But what about the truly recalcitrant individual—the schizoid or the antisocial type—the person who seems to be congenitally queer, incapable of comprehending social responsibilities and amenities? He may appear, in our superficial analysis, to need just a little straightening out, and so we take steps toward objectifying him. Result? He either politely resists all suggestion and our best efforts are a futile waste of time, or the change he does undergo makes him a lot worse.

A graduate student of my acquaintance had a tragic experience in this connection. She was a charming girl but a little moody and sensitive. A well-meaning spech instructor tried objectifying her by insisting that she face her difficulties squarely by "talking them out" in class. He insisted and she resisted. The class, equipped with a smattering of psychological jargon, did its bit. Result—a stubborn case of hysteria which may very well ruin her career. The same amateur psychiatrist went to work on a miserable boy with spastic paralysis. "Now you must be objective about your handicap," he babbled. "You can't hide it, so don't try. Talk about it. Take the initiative. Adjust . . . adjust!" He adjusted all right, by making of himself an exhibitionistic nuisance. He roared out in class when not called on, went out for debate and made a scene when rejected, frightened strangers by lumbering up to them and trying in his incoherent way to start a conversation. Whereas once he had been shy and unhappy, he was now taking a perverted pleasure in showing off. Once merely socially useless, he was now a positive

menace to the stability of everyone coming within the range of his vision.

The earnest young instructor who made all this possible faced his failure objectively, crossed the two from his list as one might pour out the spoiled contents of a test tube, and plunged into the "treatment" of others, remarking to me cheerfully that "no one can bat a hundred." His metaphor was more accurate than he imagined, for he had presumed to attack the intricate, delicate problems of human motivation with the same simple force that goes into slugging a ball. Of all kinds of little learning, a little psychology is probably the most dangerous. Had these two people never been exposed to mental hygiene techniques, it is thinkable that they could have worked out their own salvation. There is small chance for them now.

The third limitation of mental hygiene is simply that administering it properly is too much work. Even if all badly adjusted students were capable fairly readily of responding to our therapy, and even if we were equipped adequately to effect the social rebirth of the most stubborn cases, the fact remains that we simply have not the time.

Our job is to teach speech, as much as we can to as many as we can. If we devote a disproportionate amount of time to those whom we conceive to need special help because of their personality problems, I strongly suspect that we are neglecting our duty as teachers. It is just as much our responsibility to develop carefully the potentialities of the well adjusted superior student as it is to try, often vainly, to bring the queer duck up to normal. It is quite as important and quite as satisfying, and a good deal safer. Here is a farmer lad with a keen mind and a fine vigorous bearing but too crude in manner and speech to achieve his goal, that of leadership in his community. He is taking a fundamentals course to correct these things. His speech personality doesn't need a repair, just a polish. He needs plain technique in outlining and oral style and articulation and gesture. He needs exposure to some of the better magazines and the tools of the logician with which to take arguments apart and see if they are made right. He needs to know how to put color and excitement into some of the solid ideas he has because he is a born reformer and wants mightily to be persuasive. His type doesn't come along very often, but probably just as often as the fascinating misfit whose case history reads like a character out of Faulkner and who needs socializing the worst way. The danger of the mental hygiene approach is that the farm boy, because he is resourceful, objective and never causes the least trouble, will be given no more special help than an ordinary student, whereas the teacher will see in the misfit a real challenge to his knowledge of psychology and will expend enormous time and energy trying to make him safe for mediocrity.

I submit these, then, as precautionary considerations for those of us who apply mental hygiene in our teaching of fundamentals:

1. Exposure to the speech class situation alone, with no mention of mental hygiene, goes far in socializing the student.

2. Results commensurate with energy expended are rarely obtained unless the student seeks help himself.

3. The poorly adjusted student has no more valid a claim to our time than the socially comfortable one.

4. The student is the person who ultimately does the adjusting.

5. The discipline of learning conventional public speaking techniques may well be the best mental hygiene. Rather than to probe a student's past for the explanation of why he talks so fast or so quietly, it is frequently more expedient and just as helpful categorically to demand that he slow down and speak up if he knows what is good for him.

6. If over-solicitous parents have been the

cause of retarding a student emotionally, it is unlikely that over-solicitous teachers will hasten his maturity.

7. Finally, it is my observation that most students are a happy and well adjusted lot who have come to school, if for any specific reason, to learn facts and methods, and it is our primary task to teach them these and to administer the customary rewards and penalties for their accomplishment.

DRAMATICS AS AN EDUCATIONAL APPROACH TO THE MENTALLY HANDICAPPED

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Day School for Exceptional Children in the Lafayette High School, New York City

EVERY teacher finds the dull, mentally retarded child a problem. He is usually apathetic, disinterested, and his attention span is short. He has little or no ability in abstract reasoning. His articulation is usually poor and he has difficulty in expressing the few thoughts he has. He usually has difficulty in muscular coordination so that his gait is peculiar. He has wide gaps in his knowledge, with the result that he frequently does not know the most elementary facts which would help him to adjust himself to the world in which he lives. The great need is to know what he should be taught, and how.

Frequently, these children with retarded mental development leave the ungraded classes at the age of sixteen scarcely able to speak, to read or write, to find their way about, to care for their simple bodily needs, to tell time, to distinguish between values in money. They have developed no standards of moral rectitude. They have no conception of what to do with their leisure time—and after they have reached the legal age limit, they are thrown off by the school system lacking in outlets and in tools with which to fill the time they have to over-abundance. Usually, they are neither prepared for a job, nor do they desire to find one. This condition exists not because the teacher is negligent or incapable, but because one must search so long for the open sesame to the barricaded minds of these pupils.

Among the various projects used to penetrate the minds of those whose brain power is above that of the imbecile but below that of the normal child, the use of the dramatic impulse has seemed to be the most potent. The Chinese philosophers have a saying that a picture is worth a thousand words. When the pupils themselves form the picture, they seem to respond to instruction with a degree of interest which one would not have thought possible to stimulate. For the slow inhibited child, action pictures in the form of dramatic playlets seem to brighten the mental images, and make them enduring as nothing else seems able to do.

The dramatic impulse may be a vital method of coordinating activities and studies of the curriculum. Instead of having special periods of time devoted to the teaching of units of knowledge, the plays can be the core from which radiate the branches of the work to be learned. The acquisition of knowledge thus gained is more similar to the life situation. Through the use of dramatics as a medium of approach, these dull children begin to associate ideas. They become interested in the problem of costuming—and the sewing lesson is

motivated and integrated with their own problem. Thus is a knowledge of sewing made useful and necessary to them. All the activities leading to muscular coordination—such as building scenery and props, painting the set, etc.—are always referred back to their suitability in reference to the play. Thus, judgment must be exercised; the matter must be put before all of the pupils. There is a common problem, not an individual predicament. A community spirit and a desire to cooperate develops. Through free discussion, gaps in the knowledge of these children (and these hiatuses are unbelievably broad) are discovered and can be remedied.

The value of utilizing dramatics in solving the problem of educating these retarded pupils becomes apparent when it is realized that most of these children read with difficulty; that most of them are friendless—looked upon with scorn by their more fortunate brethren. The plays can be for them a source of information, an intellectual stimulus, their newspaper, their principal social organization, and even, so far as possible, their library of history and fiction. Because there is variety and movement, the attention is better sustained, and there seems to be an increased retention of facts and ideas. Dewey and his disciples have insisted upon the practical recognition of the principle of self activity and the motor nature of the child. One learns by doing. It is enlightening to watch pupils perceive with clarity relationships which were muddled and obscure until they were acted out.

Educational dramatics is of especial pedagogical importance for these pupils with retarded mental development. It simplifies life and character, and coordinates many items to one focus. Human traits may be isolated, may be made to stand out, one by one, so that greed, cruelty, love, pride and all the other basal instincts of man may be perceived and judged. The plays, thus, can be a valuable means of imparting ethical instruction, and character may be developed by joining work with interest.

It has been found that the oblique presentation of knowledge through creative, formative play makes the acquisition of this knowledge more rapid and more indelible. If, for example, the problem is to teach the months of the year—their sequence, characteristic weather, and the important holidays in each month—the dramatic activity of presenting a living calendar makes for a vivid portrayal of the seasons' changes. The art work involved in making the placards for each month is practice in spelling, in writing, in art work, in judgment of the motif which best illustrates the month (turkeys for November, flowers in May, etc.).

Most children with retarded mental development also have articulatory defects in greater number and to a more marked degree than do normal children. Since that is so, speech must form an important part of their curriculum. The desire to take part in the dramatic work makes them conscious of their speech, and eager to improve. The playlets should be shaped to the individual needs of the pupils, and each "part" should have a recurrence of the sound with which the child has difficulty.

It has been found that the use of dramatic activity as the core of the curriculum in a day school which specializes in helping mentally retarded children has been of distinct therapeutic value. For one youngster who had been paralyzed by fear, the playlets proved the beginning of a release from self-consciousness. For another, whose birth injury had resulted in hemiplegia, the dramatic work formed the basis for habits of correct posture and more appropriate walking habits. The "parts" writ-

ten for him always provided opportunities for development of muscular control through special steps and dances. For the youngster with temper tantrums, "parts" are devised which stress agreeable qualities; the timid hang-dog child is made the queen of all she surveys; the awkward heavy girl is made to feel attractive and given actions to perform that will help develop lightness and ease. The behavior problem child, incessantly demanding attention, is made to feel grown-up and dignified.

The idea of therapeutic dramatics is not a new one, but its effectiveness with the mentally retarded has not been, as yet, adequately explored. Its opportunities have been neglected as the major educational approach to the sub-normal mind.

The dramatic impulse seems to have been fundamental since the dawn of man. The savage made use of it in his dances to act out the characteristic events of his life. Froebel made use of it in the kindergarten to develop the baby mind. Throughout the ages, some form of dramatic activity has proved to be a powerful means of education, a valuable energy outlet, and a harmless source of ego gratification. Through proper cultivation, the dramatic impulse may be made a force in the education of the mentally retarded so far-reaching that under its organized impetus, the entire character may be developed, the mind quickened, sympathies broadened, ambitions stirred and bodies remade.

Concrete evidence of the justification of the use of dramatics as the nucleus of the educational curriculum for the mentally handicapped can be seen in the consideration of the development of two pupils.

R. F. had "gone through" the ungraded classes until the legal age limit of 16 years, and was then dropped from school. His efforts at communication resulted in an idioglossia which only members of his immediate family could understand. Since the family was in extremely modest circumstances (the father's weekly earnings are $35), what to do with the boy became a problem.

Since R. was deft with his hands and successful with animals, and since he could understand directions, the father approached a farmer whom he knew and asked that the boy be employed as a farm-hand. They were willing that R. receive no salary. They wanted merely to keep him busy and happy—and they were determined not to have him institutionalized. When the farmer looked at the boy, saw his simian walk, his perpetually open mouth, his absolute lack of communicative ability and his evident apathy, he refused to take the boy even if he were paid for it.

This, then, was the picture of R. when he came to the Day School, at the age of 16½. At the end of two years, he went back to the farmer, and was given the job, with a promise of salary as soon as he learned the routine. How was this miracle accomplished? In large measure, through dramatic activity.

The lack of ability of children with retarded mental development to concentrate for any length of time is a byword. They need small amounts of different kinds of training. Through dramatic activity that is cut to fit the needs of the child, many different stimuli situations produce the same conditioned response. For example, we told R. that every time his name was mentioned, he must remember to close his mouth. In all of the playlets, no matter what the primary aim, situations were developed in which R's name was frequently used. After a time, the other youngsters acting in the "play" would remind him when he forgot. It became everyone's problem when R. did not respond to his cue. The social pressure was so effective, that at

present, he rarely forgets to keep his mouth closed when he is in repose.

Where originally R. would not speak when spoken to, through the dramatic approach to learning, R. was made aware not only of the necessity of taking pains with his articulation, but also of the necessity of responding quickly so that the play could go on. At first, the exact words were given to the children. After a time, the situation was presented, and they improvised as they went along. Thus R. was given a sense of social responsibility; he was made to understand and practise the need of give and take in social intercourse.

In dealing with the problem of his posture, R. was made to see and feel, kinaesthetically, the differences in attitude and walk among people and among animals. This was accomplished by means of a play whose setting was the zoo. We had him "walk like a monkey," like a bear, like an elephant—and then like a man. Afterwards, in different situations, the children would characterize each other's walks. The laughter (which was amazingly good natured) would be joined in by R.—but he would stand tall—albeit a little stiff—and he would try to walk briskly.

It is doubtful if R. would have maintained interest in the arduous task of learning to speak intelligibly, and in the tediousness of development of other habit formations without the fillip of the play approach. And, after all—he got the job.

M. R. was 21 years old when she came to the school, although she looked 14. The family's poverty was evidenced not only in M's clothing, which was ragged and unclean, but also in her thin pinched face, and in her hangdog air. She walked always with head down, stomach protruding, pigeon-toed. Here, also, was absolute lack of understanding of how to conduct herself among people. If a thought occurred to her, she must immediately express it, fearful that otherwise no one would listen to her. It was difficult for her to understand that restrictions were placed on certain kinds of behavior—for the peculiarity of her walk, and of her speech (which was unclear and defective), her lack of cleanliness and her hangdog attitude—precluded any friendships. She was looked upon with either pity or disdain and her behavior evidenced a realization of this fact.

For M., the playlets were of inestimable benefit. She was usually cast in some part similar to that of the "haughty lady," who, of course, must be clean, must look neat, must walk erect, and must look directly at people. She was finding a place in the sun through the dramatic activity, because now she was being listened to and watched. Not only must she wait until someone else had finished speaking; now people must also wait until M. had had her "say"—so there was less need for her to force her way into the conversation at all costs when she wished to express herself. M.'s glee at being focussed upon as an important part of a group was harnessed as motivation in the less interesting speech drill periods. Anyone knew that if you wanted to be in a play, you must make yourself understood.

Where M.'s hair had hung gnarled and unkempt, we now saw the beginning of experiments toward a "coiffure." This was accomplished as follows: In order to make our charges more observant, we kept many magazines on hand from which they must select a picture of some one who approximated the "part" they were to play. M. was introduced to a world of sleek and beautiful ladies, and crude attempts at imitation followed. Slowly, and at last, came an awareness of appearance and a desire for self-improvement. When M. came to school

wearing a blue barrette in her hair, there was a definite feeling of achievement.

The playlets made criticism less "hurtful" because they seemed more impersonal. The teacher need not say: "M., you forgot to wash your neck this morning." The suggestion becomes: "Of course, 'Miss Heroine' would wash her neck and ears just as carefully as she would her face. Remember, you're 'Miss Heroine' now."

M. will never seem completely normal, but her appearance and her speech have been changed considerably. Through the cooperative effort of "putting on a play," she has learned more nearly how to approximate acceptable social behavior. She is not the lonely, unhappy child that she used to be. M. now has friends!

HIGH SCHOOL SPEECH BASED ON STUDENT NEEDS

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IN OUR small city, as in hundreds of others over the nation, the school is the center of community life for nine months. There are a number of banquets, receptions, parties and dances besides other class, Student Congress, and club activities during the year. The students who are good in the speech arts find themselves the leaders at many of these events. With these activities in mind the speech course in our school has been reorganized to fit the particular needs of the students.

The speech classes are made up principally of two groups: First, the presidents and officers of the different clubs and classes, members of the Student Congress, captains of the football, basketball, and track teams, leaders in church and community organizations, and cheerleaders; second, the students who hope to hold offices another year and those who want to improve their personality. These people are in class for something besides a grade, and they often want to take the course a second year without credit. So at the beginning of the first semester we ask each student to write briefly telling why he is taking the course and what he hopes to have gained by the end of the year. With this information at hand, together with a calendar of school events for the year, a tentative course of study is made. A number of texts are used and they are supplemented by articles from papers and magazines and by information given by the instructor. The work varies from year to year as the needs of the students vary. Although the course is practical, the fundamentals in the speech arts are not sacrificed. They are rather taught incidentally when the student has a need for them.

We want the student to realize that the speech class is a work-room where he prepares to meet a life situation and not just another place to learn facts to give back to the teacher in order to fulfill another requirement for graduation. Although it is necessary to follow a plan of work in order not to have a dish of "speech-hash" at the end of the year, each student is urged to use the class period to prepare, rehearse, and receive help with any kind of speech work he is called upon to do in school or out. During a class period students may be working on a book review for

English, a report for history, an after-dinner talk or anything imaginable. When a new type of speech presents itself, the instructor gives in class a previously prepared example, and then by her speech she explains the new work.

At the beginning of the school year many of the students are faced with the necessity of making speeches in various organizations and presiding at club and class meetings. With this felt need as a motivating force a study of model speeches is made and the first original talk is constructed. Since the time for preparation is limited, the teacher must spend several hours a week after school making suggestions and helping the students. Although this means extra work, the enthusiasm of the girls and boys more than compensates for the effort. The organization of the Student Congress also gives an excellent opportunity for studying parliamentary procedure and a chance to vary the class work. The students see the necessity for improving their posture and their speech personality. They are also critical of poor enunciation, the *and ah* habit, and mispronunciations. An opportunity is thus presented for teaching fundamentals.

During National Education Week town clubs ask for talks and panels to be given. This gives another incentive not only to prepare better speeches but also an incentive for studying the different types of discussion and round table groups. For the past three years the speech students have done most of the advertising for the local chapter of the Tuberculosis Association during their Christmas Seals drive. The students have their choice of working out clever talks, skits or discussion groups; since this is a community project and the schools share in the benefits, students are excused from classes to appear before the afternoon clubs. Another community project which gives an opportunity for teaching fundamentals as well as experience before an audience is story-telling at Christmas time. Three years ago two speech students were invited by a grade teacher to tell Christmas stories in her room. Before the girls left the building that afternoon they had told their stories in several rooms and had been invited to all the other rooms. Within a few days after the girls' visit to the grade building, the principals of the other buildings had called asking that stories be told in their buildings another year. This was the beginning of a happy experience; the students feel the joy of giving and sharing, and the boys as well as the girls catch the spirit of Christmas. Also on the eve of Christmas the speech students, assisted by music students and under the sponsorship of the Chamber of Commerce, present a program of both serious and humorous material over a public address system in the downtown shopping district. This "broadcast," which is looked forward to by both citizens and students, is a means of bringing the school and community closer together as well as showing the importance of speech.

Special holidays are observed by programs in class; then many of the numbers are given in other classes and organizations in the school and community. On the afternoon before the Christmas holidays our students are excused from other classes to attend the "speech party" given for the present and former speech students. The regular program consists of class work, at which a master-of-ceremonies presides. Then during the social hour, while refreshments are being served, the former students home from college have many interesting things to tell, while those not going on to college spice the conversation with, "Oh, say! do you remember—." We feel this party is worthwhile because it not only brings the former students back to school, but

because it also advertises the work of the department.

At the close of the football season an all-school banquet is sponsored by the Student Congress in honor of the squad. Since many of the speech students serve on the committees and all will attend the banquet, we spend some time selecting a theme, planning the decorations, and working out a program in keeping with the theme. This unit serves as a basis for the banquets to come. The same plan of procedure is carried out when the first reception is given.

All the students have to give book reviews in English classes and reports in history and other classes. Therefore they use the speech classes as a laboratory for learning how to do better work in these other subjects. Actual reviews and reports are prepared and rehearsed in class, and they are checked for the essential qualities of effectiveness by the speech teacher. The students are urged to use the speech class during the year as a place to prepare all reports. A number of classes require current events to be given once a week so we use these assignments for a discussion period on current happenings. Our students, as rated by the other classroom teachers, make a much better showing than do the students who have not had this training.

The class work in many ways varies from year to year, depending to a large extent on the life and activity both of the school and comunity. Each year we are asked by the Student Congress to take over the speeches and skits for their various drives, which have included among other *Beautifying Our School, The March of Dimes, The Iron Lung,* picture shows, and better conduct in the halls. There is always something to be done. We never lack material.

Some may ask how can the speech classes get the opportunity to do so many projects and units. I would answer by saying that their being asked to participate depends much on the speech teacher and the type of work done by the department. The speech teachers must be friendly and sympathetic, and they must know the students' needs; they must make the student realize that the speech department is a vital and necessary part of the students' life.

We feel our reorganized curriculum is much more efficient and effective than the old one, while the students feel they are receiving instruction that they can use. We also feel that fundamentals are not slighted, because our *A* students on going on to college have made A's, and our *B* students have made A's and B's in college speech.

SPEECH TRAINING IN ELEMENTARY SCHOOLS A CHALLENGE

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AT THE present time numerous state and city school systems throughout the country are at work on curriculum reorganizations. A large number of the workers in these programs have as their goals the setting up of a "scope and sequence" that will provide students with learning experiences in the form of life activities that can be administered in such a way that instruction will in every case be adjusted to the maturity and previous training of the pupil. The practices recommended for the primary grades in these new type programs are

based upon the hypotheses that "the classroom is a form of democratic social life and the children should reconstruct their experiences therein."[1] These experiences, which make up the curriculum, are to be integrated around the central problems in the social world of both the child and the adult.[2]

The conspicuous absence of speech teachers from the advisory boards and working committees in charge of constructing these new curriculums would seem to indicate that in many sections of the country speech teachers have not yet been stimulated by the challenge presented to the profession by these programs and as a result have failed to realize the necessity of developing new instructional techniques in harmony with the structure and philosophy of the new curriculums. These programs in some cases treble and quadruple the amount of speech activity required of pupils and it is a type of activity that is closely analogous in content, goal, and style to the speech used by the student on the playground and in his home. Furthermore, the learning experiences of the classroom are motivated by the same rewards and punishments that operate as natural parts of the pupil's out-of-school environment. A program of speech instruction which is in accord with this ideology would, of necessity, concern itself primarily with helping students set up objectives for speech improvement, in harmony with their specific level of development and motivated by those pressures for improved communication which their parents, playmates and their own desires could be depended upon to furnish.

In a number of those communities which have adopted these new type curriculums, pupils have been stimulated to do a great deal of talking in connection with reports, cooperative planning and dramatizations, but because of inadequate supervisory assistance little or nothing is being done to help students improve their ability to communicate their ideas to others orally. Obviously defective pupils are, in most large cities, given clinical treatment but the eighty or ninety per cent of the student body who do not fall in this category receive no speech instruction except an occasional suggestion to the effect that they should speak "a little louder" or "a little softer."

It is a strange anomaly that the new type curriculums, which give far more recognition to spech as a social tool than did those of the past, in practice give little or no attention to ways and means of improving it. If the same minimum standard which is used in evaluating childrens' speech was employed in teaching letter writing many pupils would receive some such comment as the following on each of their letters: "In spite of just passable penmanship and a number of incorrectly spelled words the friend to whom you are writing will be able to read and understand what you have written which is really all that matters."

The word "adequate" as employed by most elementary teachers in describing the speech used by a majority of their pupils sets up a standard of oral mediocrity beyond which the student is not encouraged to pass and those who wish to continue to improve are all too often given only vague platitudes or breathing exercises when they apply to the teacher for aid.

In all thoroughly modern schools specialists and equipment are provided for the purpose of making it possible for pupils to read more rapidly but the improvement of oral communication is left almost entirely to the stimulus of

[1] J. W. Wrighstone, *Appraisal of Newer Elementary School Practices* (Bureau of Publications, Teachers College, New York, 1938), p. 43.

[2] G. E. Axtelle, and W. W. Wattenberg, *Teachers for Democracy* (Fourth Yearbook of the John Dewey Society, 1940), p. 49.

the learning situation and the occasional suggestions of well-meaning but untrained teachers who, without the aid of trained speech supervisors, are unable to offer specific suggestions as to what constitute proper speech goals or ways and means of achieving them.

This situation has probably developed, in part at least, because many teachers of oral English have set up elementary school programs which were not in accord with recent trends in psychological and educational thinking. Unfortunately, much of the instruction now being given in elementary schools under the title of Speech Education is based upon the psychological ideology that a collection of perfect parts can be put together to form a perfect whole.

In the early twenties the parts chosen for special attention were those structures of the speech mechanism which permitted of separate conscious manipulation. Tongue, jaw, lip and breathing exercises were given in conjunction with sound drills, word drills, and tongue twisting sentence drills. Those students who had difficulty with certain sounds were given special attention by the teacher who prodded their lips, teeth and tongues with a spatula until those recalcitrant parts assumed the "one and only position" which would permit the correct enunciation of the sound. This methodology although now recognized by most speech teachers as a relic of the era of Behaviorism is still being used in some localities in spite of numerous attacks by writers on speech correction who have contended that a sound cannot be broken up into its component parts, i.e., lip movements and tongue movements; since defects of enunciation result from a faulty integration of the speech mechanism as a whole rather than from faulty manipulation of any one part of it.[3]

[3] L. E. Travis, *Speech Pathology* (1931), p. 193.

This concept of each speech sound as a "whole" which must be learned as a unit still dominates current instruction to such an extent that the speech programs for normal and superior pupils in many communities include practice on each individual sound, followed by practice on vowel-consonant combinations and this in turn followed after some weeks or months by word, phrase, and sentence drills. Although this procedure may conceivably be necessary for those students whose speech is so faulty as to make learning in terms of larger units impossible, the typical phonetic and speech game procedures are open to question when normal first graders, for example, are to be instructed. These youngsters have not used individual sounds for communication since they were about eighteen months old and began to realize everything has a name.[4] The words they use in expressing themselves were learned as wholes, not as combinations of sounds, and most of these children are already thinking in terms of word groups in which the words have lost their individual identities.

As Wheeler and Perkins have pointed out, "A child has no idea that the story he is listening to is constructed of serial ideas or seriated sentences. He pays no attention to the place where one sentence ends and where another begins."[5] It is equally true that children as well as adults seldom consciously select the sounds and words they employ on the playground and in their homes although most of their written work may consist primarily of putting words together. This being the case a system of training which encourages students to think of good speech as being achieved by putting together sounds to make words and

[4] M. D. Commins, *The Principles of Educational Psychology* (1937), p. 211.

[5] R. H. Wheeler, and F. T. Perkins, *Principles of Mental Development* (1932), p. 452.

words to make sentences may have positively detrimental results; for as Froschels suggests, "People who stand facing a whole battalion of sounds or letters make an effort when they are forming one or the other; and this effort is often increased even more by our describing sounds phonetically; thus they frequently make exaggerated movements in order merely to distinguish the peculiarity of one sound from another. The result is functional disturbances of the speaking voice."[6]

Furthermore, the assumption must be made by proponents of this method that sounds are the same no matter where you find them and that the words employed by a child while playing a speech game remain unchanged when they are used a few hours or months later as "atoms" in the child's recital to his parents of his experiences in winning the school marble championship. As we have seen, this assumption is open to question since sounds, words, and even sentences tend to become merged in larger wholes the total organization of which influences not only the neuro-muscular adjustments required in uttering the individual components but also tends to alter the meaning and relative importance of the individual language of elements. Not only do workers in education challenge the psychological soundness of the phonetic method of speech education because it gives in their opinion far too little attention to the necessity of making oral communication a unified and creative act of the entire individual but they are also vigorously opposed to the type of goals set up for pupils by many of the teachers who employ this method of instruction. The idea seems to be almost universally accepted by teachers in traditional elementary schools that the proper way to interest children in phonetic exercises is to "let them keep a record of their accomplishment," "give them stars," "let them sit down when they guess correctly the difference between two sounds," "give points for various levels of accomplishment," etc. One teacher proudly reports in the *Quarterly Journal of Speech Education* that she achieves good results by inspiring her first graders to "talk like grown ups"—at best a questionable objective for delicate immature neuro-muscular speech mechanisms and at its worst one capable of producing strained and artificial "little old woman" communication. This overwhelming advocacy of extrinsic motivation would seem to indicate that in the opinion of these teachers, at least, there is no real "felt need," for an improved ability to communicate, inherent in the social environment of the child, which can be used to motivate his learning activity. If a child employs speech which is in accord with "teacher standards" for the purpose of winning stars and teacher praise, it seems not improbable that out on the playground or in his home where there are no stars and teacher smiles he may lapse into the old speech habits which are approved in his particular socio-economic environment. It is for this reason that phoneticians have encountered great difficulty in getting pupils to employ "the speech of the best people" when communicating ideas outside of the speech class, for the vast majority of students do not live with the "best" people in the community and as a result find their "school teacher speech," if not actually subject to ridicule, at least not enforced by social pressure. Dynamic instructors sometimes secure certain learned responses in the classroom but they are usually unable to compete successfully with the outside environmental influences which cause the student to return to his old habits soon after his grade has been recorded in the office.

[6] E. Froschels, *Speech Therapy* (Boston, 1933), p. 245.

In fact, to expect a child even to recognize the sounds or words he uses when motivated by a desire to communicate, in an out of school environment, an idea which he considers important, as the same "discrete parts" which he worked on when learning a speech game is to ignore the powerful effect exerted by the field forces which dominate the two situations. The changed drive which results from the stimulus of a new goal together with the effect on the child of the changed social and physical environment conspire to prevent him from transferring his "speech game habits" to the new setting even if some element in the situation, which is not often the case, made it seem desirable for him to do so. With reference to our stand on this question it should be distinctly understood that we are not defending an extreme Gestalt point of view. We are in entire agreement with the statement by Koffka and Kohler to the effect that the total situation really means nothing, for in each situation there are always parts that are relevant to the particular effect we are studying and some that are not, so that it is quite easy to produce total situations that are entirely new and yet will not in the least interfere with the recognition of familiar elements.[7] It is merely our contention that since, in the normal process of communication, sounds and words are not as a rule noted as separate entities by either the person who uses them or the individual who hears them, we should not expect grade school youngsters to transfer the artificial sensitivity to sounds and words which they have learned as essential during only a short period of their in-school experience over to those life situations where the goal and social pressures are markedly different.

Speech teachers have been slow to avail themselves of those devices and methods which would enable them to demonstrate objectively those changes in pupil speech which are produced by their instructional program, and as a result a futile "'tis-'taint" battle has been carried on for a number of years between those educators who believe speech class instruction has little even semi-permanent effect and those teachers who claim to see vast permanent improvement in the speech of their pupils. Teachers of reading on the other hand have utilized testing devices that enable them to demonstrate the worth of their work to skeptical school men, and as a result have secured the necessary funds for the expansion of their work. It is to be hoped, since the scientific apparatus is now available, that within the next few years some city will see fit to authorize its testing bureau to tackle the problem of finding out what kind and degree of speech improvement can be reasonably expected to result from various types of speech instruction. Furthermore, it seems obvious that since the instructional methods employed by speech teachers are under heavy fire at the present time because they depend upon psychological concepts that are rapidly becoming outmoded and since the current trend in elementary school practice is away from having a fixed period in the daily program for each separate subject, the task of creating a new type of speech instruction that will fit into those elementary programs which are being set up in terms of these new educational concepts is the most important task confronting the speech profession.

[7] K. Koffka, *Principles of Gestalt Psychology* (1935), p. 158; W. Kohler, *Gestalt Psychology* (1929), p. 210.

JUDGMENT OF INTROVERSION FROM THE TRANSCRIBED VOICE

PAUL J. FAY
and
WARREN C. MIDDLETON
DePauw University

SEVERAL studies have been reported on the ability of listeners to estimate personality characteristics from the voice alone. The results of experiments by Cantril and Allport,[1] in which the matching technique was employed, appear (in their opinion) to be rather decisive. They concluded that the most successful of the matchings were voice with extraverts, political point of view, vocation, ascendance and dominant life-values. The introversion-extraversion matchings were accomplished with a considerable amount of success in four experiments; in three of them introversion appeared to be identified with the gentle, restrained voices which happened to fit the introverts, while extraversion was identified with the loud, boisterous voices which happened to fit the extraverts. These vocal characteristics were deceptive in the other experiments where slightly negative results were obtained. Vernon[2] concludes that there is an increase in the validity of matchings as the qualities to be matched with voice proceed from the more physical and atomic attributes to the more complex psychological qualities and patterns.

The present study is an attempt to determine to what extent a group of listeners can judge introversion, as measured by the Bernreuter *Personality Inventory*, from the transcribed voices of several speakers. In previous experiments of this type, in which the criteria were the Bernreuter-Flanagan scales, the authors found that listeners could not successfully judge self-confidence or sociability from voice. Moreover, the reliabilities of the ratings were not high.

METHOD

The experiment was performed in The DePauw Laboratory for Research on the Psychological Problems of Radio; a detailed description of this laboratory appears in another publication.[3] Twenty-seven male college students were used as speakers. Prior to the experiment each speaker's voice was recorded; the transcribed material consisted of a paragraph which took approximately 45 seconds to read. The selections were chosen from radio script—copy which had been prepared for, and used by, a radio station. In an effort to avoid boredom on the part of the listeners, three different paragraphs of reading material were used. The selections may, however, be assumed to be comparable, since they were excerpts from the continuity of a single radio program. Speakers having the same introversion percentile read different scripts. Transcribed music was played at the end of every fourth reading; previous experience had shown that an occasional musical transcription had a desirable effect in decreasing ennui. In order to decrease the likelihood of artificial changes in voice, the speakers were not told the purpose of the experiment.

The twenty-seven speakers (all sophomore men) were selected from a large

[1] H. Cantril, and G. W. Allport, *The Psychology of Radio* (1935).

[2] P. E. Vernon, "The Matching Method Applied to Investigations of Personality," *Psychol. Bull.*, XXXIII (1936), pp. 149-177.

[3] P. J. Fay, and W. G. Middleton, "The DePauw Laboratory for Research on the Psychological Problems of Radio," *Amer. J. Psychol.*, LIV (1941), 571-575.

group of students, for whom Bernreuter *Personality Inventory* scores were available. Three men were chosen from each of the 10th, 20th, 30th, 40th, 50th, 60th, 70th, 80th, and 90th introversion percentiles. The listeners heard each speaker's transcribed voice twice; this made it possible to determine the reliabilities of the judgments. The second presentation came one week after the first, and in a different order. The two orders of presentation were determined by chance selection. It may be doubted, therefore, that memory played any role in identity of judgment.

The listeners were 155 students (107 men and 48 women) enrolled in introductory psychology classes. The ratings of introversion were made on a 9-point scale, with 5 as the indifference point. The rating sheet consisted of explanations and directions, followed by an illustration of the use of the rating technique. Supplemental instructions were given by the announcer. Each voice sample was numbered, and the rating scale numbers (1 through 9) were printed after each sample number. The listeners rated each

TABLE I

MEANS, STANDARD DEVIATIONS AND RELIABILITIES OF RATINGS OF INTROVERSION OF SPEAKERS FROM THEIR TRANSCRIBED VOICES

Speaker	Orders of speaking[1]	B3–I %ile[2]	Listeners' ratings of introversion[3]		Reliability coefficient[4]		
			M	σ	r	PE	Corrected r[5]
RG	18 & 10	90	4.80	1.58	.17	.05	.29
JP	25 & 3	90	5.62	2.23	.39	.05	.56
RZ	26 & 2	90	7.15	1.32	.08	.05	.15
RW	17 & 11	80	3.94	1.65	.26	.05	.41
ES	20 & 8	80	4.25	1.72	.13	.05	.23
JF	23 & 5	80	4.32	1.87	.12	.05	.21
MS	21 & 7	70	4.17	1.49	.23	.05	.37
DS	24 & 4	70	5.20	1.81	.31	.05	.47
DG	27 & 1	70	5.65	1.68	−.10	.05	—
GK	7 & 27	60	5.25	1.78	.28	.05	.44
DO	13 & 18	60	6.29	1.88	.29	.05	.45
WS	15 & 16	60	4.77	1.71	.08	.05	.15
AD	8 & 26	50	5.74	1.96	.23	.05	.37
EH	14 & 17	50	3.01	1.75	.46	.04	.63
TK	16 & 12	50	6.14	1.57	.29	.05	.45
CG	11 & 13	40	4.63	1.58	.05	.06	.10
RC	12 & 19	40	6.75	.73	.21	.05	.35
NW	22 & 6	40	7.35	1.49	.31	.05	.47
HD	2 & 20	30	5.24	1.52	.01	.05	.02
HH	5 & 25	30	6.59	1.77	.21	.05	.35
WB	9 & 15	30	4.35	1.75	.14	.05	.25
BL	10 & 14	20	7.28	1.45	.14	.05	.25
PB	3 & 23	20	4.69	2.13	.14	.05	.25
DF	19 & 9	20	5.59	1.59	−.02	.05	—
CT	1 & 21	10	4.80	1.66	.02	.05	.04
BT	6 & 24	10	4.38	1.77	.14	.05	.25
BE	4 & 22	10	5.47	1.81	.68	.03	.81
Mean			5.28	2.02			
Total					.38	.01	.55

[1] The two orders in which each speaker was heard.
[2] Percentile for college men on the introversion scale of the Bernreuter *Personality Inventory*.
[3] The listeners rated each speaker from his transcribed voice on a 9-point scale (1 to 9) for introversion. The number of listeners were 155 (107 men and 48 women).
[4] Correlation between ratings for the first time the speaker was heard and ratings one week later.
[5] Corrected by the Spearman-Brown prophecy formula.

radio speaker from his voice by drawing a diagonal line through the number which indicated the judged degree of introversion. The announcer always gave the number of each voice before and after the reading of each paragraph. Precaution was taken to insure that the speakers would be unknown to the listeners.

Results and Discussion

The means and standard deviations of the 155 listeners' ratings of introversion from the transcribed voices of each of the 27 speakers are shown in Table 1. In the "mean column" of this table numbers above 5.00 indicate a certain degree of introversion; numbers below 5.00, a certain degree of extraversion. The means of the listeners range from 7.35 (Speaker *NW*, 40th percentile) to 3.01 (Speaker *EH*, 50th percentile). The listeners' grand mean rating for the total group of speakers is 5.28, which is fairly close to the indifference point. The standard deviations show marked variation; they range from 2.23 (Speaker *JP*, 90th percentile) to .73 (Speaker *RC*, 40th percentile). The mean standard deviation is 2.02.

The raw and the corrected reliability coefficients of the listeners' ratings of introversion from the voice of each of the speakers are also shown in Table 1. Two of the 27 correlations are negative. The corrected coefficients of the positive correlations range from .81 (Speaker *BE*, 10th percentile) to .02 (Speaker *HD*, 30th percentile). We may conclude, from inspection of the table, that the judgments are, for the most part, not highly reliable. Although the reliability coefficients vary greatly, nine of the corrected r's are over .40. The reliability coefficient of the listeners' ratings for the total group of speakers is .38 $\pm$ .01 (corrected by the Spearman-Brown prophecy formula the r = .55). This compares favorably with the reliabilities found by the authors in previous studies on the ability to judge certain personal characteristics from the voice.

The correlation between the listeners' ratings of introversion from the transcribed voices of the speakers and the Bernreuter (B3-I) percentiles of the speakers is $-.05 \pm .12$. From the present study it must be concluded that introversion can be judged from the transcribed voice with an accuracy approximating chance expectation. However, there is a rather high degree of social agreement in judging introversion-extraversion from certain voices. The agreement is in excess of the accuracy of the estimations, thus indicating the phenomenon of stereotyped judgment. Speakers *NW*, *DO*, *TK*, *JP*, and *BE* appear to have fairly reliable stereotyped introversion voices, while Speakers *RW* and *EH* appear to have fairly reliable stereotyped extraversion voices.

FORUM

Editor, QUARTERLY JOURNAL OF SPEECH:

The National Association of Teachers of Speech established the Committee on Research Studies and *Speech Monographs* in order to promote more and better scholarship in this field; to recognize, by publication, the best scholarly work; and to disseminate the reports of such work to all interested persons.

Unfortunately, there is either a dearth of excellent research in our field, or it is not coming to the attention of the chairman of the committee. The present chairman and editor is hopeful that the first hypothesis is untenable. But the second offers him little more comfort than the first.

If there is to be regular publication of reports of superior research work, members of the Association must redouble their efforts either to initiate such studies or to direct the completed studies to the editor's desk, or both. This, then, is a plain invitation to act in a situation which requires action at once. The editor, quite naturally, hopes that the high standard already set may be raised through the submission of more and better contributions.

RUSSEL H. WAGNER
Editor of *Speech Monographs*

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee recommends for approval at the 1942 Convention the following list of candidates:

President: Robert West (University of Wisconsin)

First Vice-President: Wilbur E. Gilman (University of Missouri)

Second Vice-President: Dina Rees Evans (Cleveland Heights High School)

Members of the Executive Council:

Louis M. Eich (University of Michigan)

Thomas Rousse (University of Texas)

Lester Thonssen (College of the City of New York)

Karl R. Wallace (University of Virginia)

Submitted:

HOWARD GILKINSON
WILLIAM HALSTEAD
ARTHUR SECORD
L. D. REID
H. A. WICHELNS, *Chairman*

MINUTES OF THE EXECUTIVE COUNCIL OF THE N.A.T.S.

Hotel Statler, Detroit, Michigan

Sunday, December 28, 1941, 2:30 P.M.

Meeting called to order by President Yeager. Minutes of 1940 Council meetings approved as printed in April, 1941, JOURNAL.

President Yeager reported on attendance at meetings of the N.E.A. at Boston and the West Virginia Teachers Association at Charleston and on correspond-

ence with F. H. LaGuardia, Director of Office of Civilian Defense. Professor Brigance urged that the Committee on Committees be prepared to have personnel ready to meet any emergency in the present international situation.

Executive Secretary Cortright presented his report, mentioning:

1. Change of Association printer (successful bidder: George Banta Publishing Company, Menasha, Wisconsin)
2. N.A.T.S. financial condition (favorably compared with condition a year ago)
3. Recent mechanical purchases for N.A.T.S. business office in effort to avoid rapid increases in office personnel costs.

The following recommendations were made:

1. By laws be amended, to provide that the Executive Council have authority to change the dues of the Association in the face of any emergency situation, such change to be subject to ratification or rejection by the next meeting of the general assembly.
2. Commissions or rebates on N.A.T.S. dues collected by regional or state associations be hereafter denied. If regional associations wish to collect such membership dues, they are to remit to N.A.T.S. the full amount of $3.00. (This recommendation also endorsed by Finance Committee.)
3. Some definite action be taken regarding relations with A.E.T.A. and A.S.C.A.

It was suggested that, because of the present emergency, it might not be feasible to hold a Convention and the Executive Council should be authorized to act in such event. It was moved by Brigance, and seconded, that the Chairman of the Committee on Revision of the Constitution be appointed a committee of one to confer with the Secretary and work out a phraseology for the necessary constitutional amendment. Motion carried.

Substitute amendment drafted by Gray for Article II of the Bylaws: "The Executive Council shall have the authority, upon recommendation of the Finance Committee, to fix all regular and special fees in the Association." Referred to Weaver Committee as above named.

It was moved and seconded that a recommendation to discontinue rebates and commissions to regional and state associations be drawn. Referred to Weaver Committee.

Invitations for the 1943 N.A.T.S. Convention were presented from: Atlantic City, Kansas City, Los Angeles, New York City, Oakland (Calif.).

Moved by Weaver, motion seconded by Miss Kramer, that New York City be first choice for 1943 Convention City, provided suitable hotel arrangements could be made, and Chicago the second choice.

It was moved and seconded to amend above motion by striking out "Chicago" and substituting "Kansas City." Amendment not carried. Original motion carried. Choice is to be made on recommendation of the Executive Secretary and the Finance Committee.

It was moved and seconded that present and past presidents, who are members of the Executive Council, constitute the committee to nominate an Executive Secretary.

Cortright spoke of Wayne University's helpfulness to the Association. It was moved and seconded that the President draft a resolution to express to the proper officers of Wayne University the appreciation of this Association for their assistance. Motion carried.

Gray reported as Editor of the JOURNAL. Report adopted. Baird moved that great appreciation be expressed to the

Editor of the JOURNAL for his work during the past three years. Motion seconded and unanimously carried.

Brigance, as Editor-Elect, talked on the JOURNAL. Discussed change of format and use of new Baskerville type—all to increase readability and, incidentally, resulting in the presentation of the same amount of material in a JOURNAL of less pages.

Monroe moved that the thanks of the Association be extended to Simon, retiring Editor of the eight volumes of Speech Monographs. Motion seconded and unanimously carried.

Editor-Elect Wagner of Speech Monographs presented a brief report.

Chairman Densmore of the Finance Committee called attention to that Committee's printed report in the October JOURNAL and presented a special proposal from Wichelns. Wichelns moved that the Council approve in principle the payment of a salary to the Executive Secretary and to the Editor of the QUARTERLY JOURNAL OF SPEECH, in an amount for each of from $500 to $750; and that the Finance Committee shall have power to put such payment into effect for one or both officers whenever the condition of the treasury warrants it. Seconded by Densmore. Moved that the Motion be amended to read "in an amount for each not to exceed $750." Amendment adopted. Moved and seconded that the matter be a special order at the next meeting of the Council. Carried.

Moved by Densmore, seconded by Brigance, that the sum of $75 be paid to Gray to offset personal expenses incident to his three-year editorship of the JOURNAL. Motion carried.

Report given by Hance for the Committee on Publications. Moved by Gray that the recommendation regarding publication of special bibliographies be made a special order at the next meeting. The recommendations as to definition of Committee duties referred to Committee on Committees.

Report given by Knower, Chairman, Committee on Problems in Speech Education.

Report given by Rasmussen, Chairman, Subcommittee on Elementary Schools. The report summarized the nine-year existence and program of the Committee and its activities. "It has worked on aims and objectives, theories and methods, given papers before our own and many other organizations throughout the country; individual members have done much in their local cities and states in the way of talks, articles, demonstrations, etc. to create an interest in early speech training, and our committee has always worked with the idea of sometime publishing some kind of an outline of course of study, which would be practicable and usable in all parts of the land." The Committee is at work on a course of study not scheduled for completion before the end of another year. On this project fifteen associate members are aiding. "This coming year we hope, too, to have Elementary Speech Institutes, workshops, and demonstrations, through the committee members, at conventions, summer schools, in local communities throughout the country." Moved by Weaver that the report be accepted. Seconded and carried.

Report given by Robinson, Chairman, Subcommittee on the Secondary Schools. (A digest of this report is printed following these minutes.) Monroe moved that the report be approved in principle and that recommendation A be referred to the Finance Committee for action. Seconded and carried. Moved by Weaver, and seconded, to adopt recommendation B. Carried. Moved by Monroe, seconded,

to refer recommendations C, D and E to the Finance Committee. Carried. Recommendation F referred to Committee on Committees.

Report given by Kramer, Chairman, Subcommittee on Teacher Education. The Committee reported study of previous surveys of speech in teachers colleges and, since no such survey has been made since 1928, has developed a tentative questionnaire to survey the status of speech in teachers colleges at the present time. Recommendations were: 1.) continuance of the present Committee, 2.) approval for the proposed survey, and 3.) assistance from the Association in financing the study. Recommendation 1 referred to Committee on Committees. Moved and seconded to approve recommendation 2. Not carried. Recommendations 2 and 3 referred to Finance Committee.

Report given by Anderson, Chairman, Subcommittee on Colleges and Universities. The Committee has made progress in preparing a list of studies which might center around three points: Derivation of Objectives, Curriculum Formulation and Evaluation. Moved by Weaver, seconded, that the report be accepted. Motion carried.

Gray moved adjournment until 7:30 Monday evening. Carried.

Monday, December 29, 1941, 7:30 P.M.

Meeting called to order by President Yeager.

Special Order, regarding salary of Executive Secretary and salary of Editor of JOURNAL—consideration of this item was suspended for later in the meeting.

The proposed amendment to the By-laws to provide a mail ballot for the Nominating Committee was brought up. Action postponed.

Salary proposal reconsidered. Marshman moved, Kramer seconded, that a smaller committee from the Executive Council consider this matter and report back at a later meeting of the Council. Motion lost. Moved by Gray, seconded, that motion be amended to read "by an amount determined by the Executive Council upon recommendation of the Finance Committee." No action. Murray moved, Baird seconded, that consideration of above proposition be postponed for one year. Motion lost. Parrish moved, motion seconded, to consider first the salary of the Executive Secretary only. Motion carried. Moved by Gray, seconded by Parrish, that amendment read "the payment of a salary to the Executive Secretary in an amount to be determined by the Executive Council upon recommendation of the Finance Committee." Amendment carried and motion adopted as amended.

Moved and seconded that payment of salary to Editor of the JOURNAL also be provided. Motion lost.

Simon gave the report of the Committee on Research. (This report is printed following these minutes.) Weaver moved, motion seconded, that report be accepted. Motion carried.

Report of Subcommittee on Junior College Speech Education presented by Knower in absence of the Chairman. The report presented in detail course outlines for Speech Fundamentals, Debate and Discussion, Dramatics, and Radio to be used at the Junior College level. The Committee asked N.A.T.S. endorsement for the presentation of these proposed course outlines to the American Association of Junior Colleges. A motion of endorsement and acceptance of the report was presented and seconded. Brigance moved, Gray seconded, postponing until Wednesday morning a decision on above recommendation. Motion lost. Weaver moved, Cortright seconded, that report be accepted as read. Motion carried.

The chairman of the tellers appointed at the Monday morning General Assem-

bly asked for instructions as to the method for counting Nominating Committee ballots in a very close election. Parrish moved, motion seconded, that the Committee be instructed to proceed on the basis of first count. Motion carried.

Aly's proposal of a ballot by mail for selection of the Nominating Committee was taken up. Moved by Simon, seconded by Weaver, to postpone consideration of this proposal indefinitely. Motion carried.

Miss Thomas reported on the N.A.T.S. program at N.E.A. Convention in Boston last summer.

Report given by Layton as Chairman of the Committee on Intercollegiate Debate and Discussion Activities. Recommended that present Committee be continued with its present Chairman, Chairman to set it up on same general plan as this year, and recommended that it be made a standing Committee with continuing financial support. Financial end referred to Finance Committee without objection. Report accepted.

Report of Nominating Committee for Executive Secretary. (Members—Monroe, Baird, Simon, Weaver and Yeager.) Recommended that Cortright be asked to serve another term as Executive Secretary. Moved by Knower, motion seconded by Gray, that recommendation be accepted.

Report by Thonssen, Chairman of Committee on Bibliography. Report accepted.

Ten-minute recess taken.

Brigance reported for Committee on Research in American Public Address. (To be published in two volumes by McGraw-Hill at no cost to the Association.) Report accepted.

Weaver reported for the Committee on Revision of the Constitution. The Committee conceived its task to be limited to phrasing the amendments adopted in substance at the Washington Convention and assimilating them into the Constitution and Bylaws. The specific changes thereby made are as follows:

(1) The present Article II becomes Article II, Section 1, and to it is added: "Section 2. The First Vice-President in any year shall automatically succeed to the Presidency for the following year."

(2) Article IV, Section 1, becomes: "The President shall preside at all business meetings of the Association and of the Executive Council, direct the work of committees and represent the Association before other academic organizations. He shall consult with the Executive Secretary in the formulation of any plans involving the expenditure of any considerable sum of money."

(3) Article IV, Section 2, becomes: "The First Vice-President shall prepare the program for the National Convention, assist the President, and perform the duties of the President on occasion of the latter's disability or absence."

(4) In Article IV of the Bylaws, a new section is inserted after Section 1 as follows: "Section 2. The Executive Council shall elect a Finance Committee of three members who shall hold office for three years with one member to be elected each year and no member to serve more than two consecutive terms. The Executive Secretary shall be a member of the Finance Committee ex-officio."
The present Section 2 becomes Section 3.

Brigance moved adoption of these necessary re-phrasings as authorized by the Assembly at the time the amendments were adopted. Motion seconded, carried.

Weaver reported for special Committee. Moved that the Council recommend to the Assembly that Article II of the Bylaws be amended to increase the dues for regular membership in the Association from $2.50 to $3.00 and that the following sentence be added to Article III of the Bylaws: "In periods of national emergency, or war, the Executive Council may decide not to hold conventions.

If conventions are omitted, terms of officers which might otherwise expire shall be extended until the time of the next meeting of the Assembly." Moved approval and recommendation to Assembly. Motion seconded, carried.

Gray moved that the Editor of the JOURNAL be reimbursed to extent of necessary Convention expenses. Motion seconded and carried.

Meeting adjourned to 10:30 Tuesday morning.

Tuesday, December 30, 1941, 11:30 A.M.

Meeting called to order by President Yeager.

Winship presented a request from the Texas Speech Association that in consideration of its nineteen years of cooperation with the N.A.T.S. and (because of its peculiar geographic location) its lack of regional association affiliation, the Texas Speech Association be granted representation on the Executive Council of the N.A.T.S. Densmore moved that this be referred to the Committee on State and Regional Speech Associations for study and report. Seconded, carried.

Report of Knower, Chairman of Tellers on Nominating Committee for 1942 officers:

Herbert Wichelns, Chairman
Loren Reid
Arthur Secord
William Halstead
Howard Gilkinson

Woellhaf reported on a possible plan to secure sound pictures of prominent speakers in various speech situations for use in the classroom. He urged formation of a Committee fully empowered. Moved by Knower, seconded by Densmore, to refer this to the Committee on Committees with power to act. Motion carried.

The Committee on Co-operation with other organizations reported progress in its negotiations with the A.S.C.A. and the A.E.T.A.

Weaver moved, motion seconded, that plan to have one joint Convention program be approved. Motion carried. Marshman moved, Densmore seconded, that hereafter in the selection of the Convention City the Councils of the A.E.T.A. and the A.S.C.A. be invited to sit and vote with the Council of the N.A.T.S. Motion carried. Weaver moved, motion seconded, that the Committee be given full power to act on behalf of the N.A.T.S. in conference with the A.E.T.A. and the A.S.C.A. in working out an agreement on convention financial arrangements. Motion carried.

Densmore moved that, in order to eliminate the great expense of a special meeting in Detroit, the Finance Committee meet immediately following the Convention. Gray moved, Marshman seconded, to postpone indefinitely the above motion. Wichelns suggested that, instead of a meeting either immediately following the Convention or in Detroit in June, the business of the Finance Committee be conducted by mail. Adopted by general consent. Densmore moved, seconded, that the matter be left to Finance Committee with the understanding that a charge such as last summer's be eliminated. Motion lost.

Committee on Committees made the following recommendations for committee membership changes:

Finance Committee:
H. L. Ewbank for three-year term (replacing Densmore whose term expires)
D. W. Morris for two-year term (replacing Goodrich, inactive)

Committee on Research:
Enlargement of this Committee; personnel to be left to Chairman

Committee on Publications:
K. G. Hance continued as Chairman
Tibbetts replaced by A. T. Weaver, three years

Subcommittee on the Secondary Schools:
Katharine Ommanney in place of Lena Foley
Subcommittee on Colleges and Universities:
G. V. Bohman and H. Gilkinson in place of Harding and Lee
Committee on State and Regional Speech Associations:
R. L. Cortright, Chairman
Same arrangement as this year for balance with substitution of Presidents of Tennessee, New Jersey, Nebraska and Washington Associations
Committee on Co-operation with Other Organizations:
C. M. Wise, Chairman
R. L. Cortright
W. H. Yeager
Subcommittee on the National Education Association:
E. Murray
Subcommittee on National University Extension Association:
B. Aly continued
Subcommittee on the American Speech Correction Association:
President Robbins
Subcommittee on the American Educational Theatre Association:
President Parke
Committee on Intercollegiate Debate and Discussion Activities:
This be made a standing Committee; C. R. Layton to continue as Chairman; other members to be selected in same way as in past
Committee on Bibliography:
C. M. Wise and Gladys Borchers to be added to Committee
Committee on Contemporary Public Address:
Continued as a special Committee
L. D. Reid, Chairman
A. C. Baird
B. Aly
Committee on Encouragement of Scholarship:
Continued for one more year as a special Committee with same members
Committee on Revision of the Constitution:
Discontinued

Gray moved, seconded, to continue the Committee on Intercollegiate Debate and Discussion Activities as a special Committee for one more year. Carried. Simon moved approval of report of Committee on Committees with the exception of the special action just taken. Motion seconded and carried.

Gray moved, Knower seconded, to refer to Committee on Publications the recommendation of the Committee on Bibliography. Motion carried.

Committee on Committees not recommending at this time the setting up of a Committee on National Defense, Densmore moved, Gray seconded, the matter be left in hands of the President. Carried.

Wichelns reported on the deferred question of payment of salary to Executive Secretary. The Finance Committee recommended $600 per year. Weaver moved acceptance of recommendation to pay the Executive Secretary $600 per annum, if the financial condition of the Association warrants. Motion seconded. Marshman moved to amend motion to read "beginning on July 1." Densmore seconded amendment. Amendment carried. Motion carried as amended.

Meeting adjourned at 12:15.

MINUTES OF THE GENERAL SESSION OF THE N.A.T.S.

Grand Ballroom, Hotel Statler, Detroit, Michigan
Monday, December 29, 1941

Meeting called to order by President Yeager.

Ballots were cast for the Nominating Committee for 1942 officers. The following tellers were appointed: Franklin Knower, Chairman, Richard C. Brand, F. L. Whan, K. R. Wallace.

Hance, Chairman of the Nominating Committee of the N.A.T.S. for 1941, read the Committee's report as previ-

ously printed in the April QUARTERLY and moved that the following nominees be elected:

President: Claude M. Wise, Louisiana State University
First Vice-President: Robert West, University of Wisconsin
Second Vice-President: Louis M. Eich, University of Michigan
Members of the Executive Council:
Charles P. Green, University of Oklahoma
Charles Layton, Muskingum College
Anne McGurk, Highland Park Junior College
Arthur Woehl, Hunter College
Wilbur E. Gilman, University of Missouri

Motion adopted unanimously.

Hitchcock raised questions from the floor as to the Defense Program of the N.A.T.S. and the proposal to discontinue present membership rebates to regional associations. President Yeager and Executive Secretary Cortright presented statements on both of these items.

Meeting adjourned.

Wednesday, December 31, 1941

President Yeager called the meeting to order and reported the important actions of the Executive Council.

Cortright presented the recommended amendment to Article II of By laws increasing the annual N.A.T.S. membership dues to $3.00. Motion carried adopting amendment.

Report on joint Convention fee to be in effect at the 1942 Convention, admitting a delegate to any session of any of the three Associations, A.E.T.A., A.S.C.A. and N.A.T.S. Fee to be $2.50. Amended Article II of By laws to read "$2.50." Moved and seconded this amendment be made. Motion carried.

The Council's recommended amendment to Article III of the By laws presented. (See Council Minutes.) Moved by Cortright that amendment be adopted. Motion carried.

Meeting adjourned.

REPORT OF THE RESEARCH EDITOR

Your editor appreciates deeply the whole-hearted support and co-operation of the officers and sustaining members of the Association. To the contributors, too, goes his gratitude for their patience in the labor of reading galley proof and in their absorption of editorial deletions that must have seemed to amount to complete mutilation.

The attached statistical report gives the tangibles of what was done. The intangibles, for which your editor has hoped, cannot be placed on paper. He has hoped to provide an outlet for the results of research, to provide the entire association with knowledge of work being done in the library, the laboratory, and the field, and to stimulate through free and open discussion a constantly higher level of creative scholarship.

Sincerely yours,

CLARENCE T. SIMON

SPEECH MONOGRAPHS, VOLUMES I TO VIII

Number of articles in each volume, from various sources.

	I	II	III	IV	V	VI	VII	VIII	Total
Summaries of theses and dissertations.	3	5	3	5	4	3	5	3	31
Report of research not done for degrees.	4	6	5	6	4	5	4	5	39
	7	11	8	11	8	8	9	8	70

*Number of authors contributing to each volume.**

I	II	III	IV	V	VI	VII	VIII	Total
10	12	8	13	8	10	11	12	84

* Some articles represent plural authorship.

List of institutions with which contributing authors and editors of a series were affiliated at the time of publication. Numbers following indicate number of articles in the eight volumes.

Albion 1
Brooklyn 1
Children's Center, Detroit 1
College of the City of New York 1
Cornell 1
Dartmouth 1
Denison 1
Denver 3
Fort Collins High School 1
George Washington 1
Illinois 1
Indiana 1
Iowa 8
Iowa State 2
Jewish Hospital, Brooklyn 1
Kenyon 1
Iliff Theological Seminary 1
La Junta High School 1
Maine 1
Michigan 5
Michigan State 1
Minnesota 11
Mississippi State 1
Municipal University of Wichita 1
Northwestern 6
Occidental 1
Oklahoma 1
Ohio State 5
Parsons Junior College 1
Purdue 3
Rockford 1
Southern California 1
Stanford 1
U.C.L.A. 1
Washington 1
Wayne 1
West Washington 1
Wisconsin 5

Total Institutions 38

SPEECH MONOGRAPHS, VOLUMES I TO VIII

Number of Pages

Field	I	II	III	IV	V	VI	VII	VIII	Total
Index of Graduate Work.		49	20	16	15	19	21	22	162
Rhetoric and Public Speaking	40		74		46	67	26	53	306
Phonetics and Phonology	52	92	15	57	35	23	15	38	323
Theatre and Drama						17			17
Pathology	16	5			18	19	30	8	96
Teaching Techniques	24	16	14	38			7		99
Speech Psychology					88				88
Related Processes and Structures				60					60
Total	132	162	123	171	202	145	99	121	1155

DIGEST OF REPORT OF SUBCOMMITTEE ON SECONDARY SCHOOLS

Results of the Year's Work:

A. The setting up of a plan for establishing the Secondary School Committee as a service organization for directly handling inquiries and requests of high school teachers of speech.

This was done after correspondence with the Chairman of the Committee on Problems of Speech Education, the Executive Secretary, and the President of the N.A.T.S. All approved such action.

A New Service for High School Teachers of Speech

The National Association of Teachers of Speech wishes to announce the establishment of a Secondary School Service Division. It is the purpose of the association to offer as much assistance to teachers in the field as possible. Through the initiation of this division, which will be handled by the Committee on Speech Education in Secondary Schools, it is hoped that teachers will feel free to write in and know that their problems will be given individual and careful attention. Essential features of the plan follow:

1. Any member of the National Association of Teachers of Speech is eligible to use this service *free of charge*.

2. The service includes the giving of advice and suggestions on methods of teaching various aspects of speech; materials and sources of materials; the organization of courses of study in all fields of speech; the integration of speech with English, social studies and other subjects; the direction of speech activities and contests, including debate, extemporaneous speaking, group discussion, oratory, declamation, interpretative reading, and dramatic festivals; miscellaneous problems dealing with budget and financing of the speech program, teacher-administrator and teacher-community relationships.

3. The members of the Secondary School Committee, all persons of wide experience in high school speech work, will handle all requests and inquiries. If necessary, advice of other experts in the field will be sought.

4. All inquiries should be addressed to Karl F. Robinson, Chairman, Secondary School Service Division, University High School, Iowa City, Iowa.

5. Mimeographed materials and publications will be furnished at nominal cost wherever they are available.

The chairman of the Secondary School Committee has on file and available for use a list of some sixty problems of high school teachers of speech. These have been gathered directly from teachers in-service in the field.

The chairman has also started preparation of mimeographed materials for distribution to teachers requesting help in the solution of these problems.

The members of the Secondary School Committee have expressed their willingness to answer inquiries by direct mail and to write materials for use in this work.

The chairman has initiated some work in trying out new procedures and methods in the University Experimental School at the State University of Iowa so that such suggestions made to teachers will have additional strength of having been used successfully in high school situations.

The chairman has answered all inquiries referred to him by the Executive Secretary and has sent mimeographed materials in three cases to secondary school teachers. These replies were all sent *before* the suggestion of a Service Division.

Recommendations to the Executive Council:

A. That the Association establish and support a Service Division for Secondary School Teachers as described in this report.

B. That the Association authorize the Executive Secretary to publicize the service through letters, as a part of the membership circulars of the or-

ganizations, and through special advertisements in the QUARTERLY JOURNAL OF SPEECH and selected educational journals so that it may become known to high school teachers.

C. That the Association make provision for secretarial help should the inquiries directed to this Service Division warrant it.

D. That the Association publish a Secondary School Bulletin in the spring of 1942, selecting its content from the articles already available, or from those which may be secured between the date of this report and the deadline for copy for the bulletin. The length and content of the bulletin shall be determined by the Chairman of the Secondary School Committee, the Chairman of the Committee on Problems of Speech Education, the Publications Committee, and the Finance Committee.

E. That a fund of $50 be approved for carrying on the work of this committee.

F. That the membership of this committee be continued as at present for the year 1942.

Respectfully submitted,
KARL F. ROBINSON, *Chairman*

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH AND THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION

Convention Attendance, Detroit, Michigan, 1941

Alabama	8	Nevada	0
Arizona	0	New Hampshire	6
Arkansas	2	New Jersey	5
California	11	New Mexico	0
Colorado	5	New York	50
Connecticut	1	North Carolina	2
Delaware	1	North Dakota	2
District of Columbia	4	Ohio	92
Florida	5	Oklahoma	7
Georgia	3	Oregon	0
Idaho	0	Pennsylvania	29
Illinois	47	Rhode Island	11
Indiana	43	South Carolina	1
Iowa	26	South Dakota	6
Kansas	8	Tennessee	1
Kentucky	8	Texas	9
Louisiana	12	Utah	1
Maine	3	Vermont	0
Maryland	3	Virginia	9
Massachusetts	5	Washington	1
Michigan	195	West Virginia	2
Minnesota	22	Wisconsin	28
Mississippi	1	Foreign	3
Missouri	16		—
Montana	0		699
Nebraska	5		

EDITORIAL

THE CONTRIBUTION OF SPEECH TO NATIONAL DEFENSE

Repeatedly the question has been asked by our members, *"What contribution does speech make to national defense?"* An obvious answer would be, "What does it matter?" The war will last only a few years, but there will always be an America in which speech shall be used to arbitrate disputes, to transact business, to discuss problems that beset us, and to translate hopes and ideals into poetry and drama. It is the chief tool with which civilization was developed and it remains the chief tool by which men work and live together. It transcends the epochs of war and peace. Our mission is to see that it is used effectively and, if possible, wisely.

This answer does not imply, however, that speech makes no contribution to national defense. Far to the contrary. In the stirring days of another World War—in 1917—the War Department itself testified to its contribution. Thousands of young men went from college into Officers Training Camps, expecting to be commissioned, and the colleges were chagrined at the number who were dismissed without commissions. In answer to the criticism of educators, the Adjutant General of the War Department wrote the following open letter to the President of Pennsylvania Military College:

> A great number of men have failed at camp because of inability to articulate clearly. A man who can not impart his idea to his command in clear distinct language, and with sufficient volume of voice to be heard reasonably far, is not qualified to give commands upon which human life will depend. Many men disqualified by this handicap might have become officers under their country's flag had they been properly trained in school and college.

Long before your editor read this letter he had learned in the severe school of experience the importance of speech to national defense. In his officers training unit there were 198 men. Day after day they were put through a gruelling pace from 5 A.M. to 9 P.M. and each man was probed for weaknesses, physical and emotional. One of the final tests was to place the candidate in the center of the drill field and to have him whip commands over the field to marching men. A command had to *sound* like a command and it had to be unmistakably clear. The candidate who failed was dropped from school. Your editor had a fortunate insight into this process. Because he could use ten fingers on a typewriter he was assigned to the extra duty on Saturday afternoons of making out military reports. Ninety-nine of the 198 men were finally commissioned—exactly one-half—and on many a report of the 99 who went down was typed the fatal words "drill incapacity." In plain language that meant, "indistinguishable speech."

On the Western Front the importance of this precaution became dangerously obvious. To a civilian, warfare may seem merely a matter of bullets, exploding shells, and falling bombs. But it is also a matter of coordination and timing. The movement of men who are miles apart are synchronized like the parts of a finely

attuned motor. Twenty-five years ago this was done by telephone. Today, of course, it is done by telephone and radio. Both require a vast network of operators whose speech must be as distinct as an actor's on Broadway. Said Count von Moltke, commander-in-chief of the German army under Bismarck, to his officers, "Remember, gentlemen, any order that *can* be misunderstood on the field of battle *will* be misunderstood," meaning that such an order must be relayed and repeated, and that somewhere along the way its content would be changed. It happened once out our way in 1918 when a fuzzy voiced telephone operator relayed a message to shift fire to "eleven hundred meters," and the receiving operator heard it as "*seven* hundred meters." The sending operator's speech made *eleven* and *seven* sound alike over the telephone, but the difference of four hundred meters on the field of battle probably added to the American graves in the Romagne Cemetery.

Young lieutenants, therefore, with deficient speech—men who had been commissioned through the negligence of training camp officers—did not strap telephones on their backs, snake forward to dangerous outposts, and there adjust artillery fire on machine guns that were sniping American soldiers. That service in defense of Democracy was performed by officers whose speech could not be misunderstood.

Then there came a time after the world was first made safe for Democracy when the American Army sat as the watchdog of victory in the bridgehead area across the Rhine. The war was over, and soldiers—veterans in war experience but scarcely more than boys in physical years—grew homesick. Their job was done. They were bored and restless and spiritually tired. Discipline sagged, until Lieutenant General Hunter Liggett, commander of the great First Army, confessed that this, rather than during the actual war, "was the critical period" of our Army's stay overseas.

To meet this crisis the whole Army of Occupation embarked on a program of amateur dramatics, probably the greatest single dramatics enterprise undertaken in American history. It was not good dramatics, if judged by the standards of the American Educational Theatre Association. It was a potpourri of burlesque, farce, and vaudeville. It was often bawdry, if not always so. But it did the work. Each regiment utilized its best theatre talents, wrote its own stuff, directed and staged its own show. When it had been presented to the appreciative "home audience," it took the road to other regimental regions, and the long dismal evenings of American soldiers on the Rhine, heretofore spent in the haylofts of German villages, were now relieved by "dramatic" entertainment.

All of this was more than twenty years ago. Today the tactics of war are changed. Unprotected human beings are less often thrown against machine guns in the gamble of life for a few yards of earth. It is a war between machines, directed by human hands. The mastery of these machines, and the perfection of their coordination and timing on the field of battle, requires a vastly more complicated training of soldiers than it took to drill them in the use of a rifle and bayonet.

Who is training these soldiers, and how well equipped are they for this responsibility? We are not asking how well equipped they are with military knowledge. Military authorities will attend to that. But how well equipped are they to teach what they know? A mediocre college professor—and we have such—can fall back on a textbook; but the swift changes of modern war make it impossible—as in 1917—for military textbooks to be kept up to date. Most instruction

must be done—as in 1917—by lecture and demonstration. But will these military instructors be trained in organizing lectures so the rank and file of the army can get head and tail out of them? If they are not, men will die in combat, because instructors did not know, or could not apply, the plain essentials of speech organizations. . . . "For want of a nail . . . the kingdom was lost."

Have they "been trained in school and college" (to quote again from the Adjutant General's letter of 1917), or otherwise learned, how to talk understandably? Soldiers under military discipline do not ask an instructor to repeat what they do not understand. They allow it to go unlearned. Colleges are full of professors, afflicted by articulatory kinaesthesia, who sit behind tables and muffle words so only a few can understand, or would want to understand. The world will not be changed by what their drowsy classes do not get. But if the tens of thousands of newly recruited teachers in armed service do likewise, men's lives will be lost, and the history of the world may be changed.

As for the Home Front, where morale within a nation at war must be maintained, Bernard DeVoto quotes a veteran of 1918 as saying, "Maybe this is a war we can fight without Four-Minute Men." Can we? Some may think so. Some are given to delusions in the face of reality. In "the mind's internal heaven" some believed, even six months ago, that America could live in isolation and that Japan was a broken down military power. By the same visionary mania some may believe today that in the crisis of a great nation its people will not turn to speech —formal public speech—for voicing its triumph or sorrow, and for making steadfast its purpose. They may believe it. But if so, they are not read in history, nor have they learned from living.

W. N. B.

NEW BOOKS

German Psychological Warfare: Survey and Bibliography. Edited by LADISLAS FARAGO and L. F. GITTLER, Assistant Editor, with the cooperation of GORDON W. ALLPORT, JOHN G. BEEBE-CENTER, EDWIN G. BORING, FLOYD L. RUCH, and STANLEY S. STEVENS. 51 E. 42nd Street, New York: Committee for National Morale, 1941; pp. 155. $2.50.

Let no one be deceived by the title: the book is actually an outline of modern German practice in persuasion. Just as the Germans have coordinated economic with military warfare, so they have welded violence with persuasion to construct a well-coordinated, hard-hitting war machine. Their diabolically perfect union of the three forms of power—military, economic, and persuasive—rather than simple tactics or major military strategy alone, will account for the major German successes on the continent of Europe.

Kimball Young who contributes an interpretative summary (pp. 84-88), expresses an opinion in which this reviewer concurs:

> This study dismisses any doubt that Germany is waging an all-out total war for world domination. It reveals in a simple and painstaking manner how Nazi aggressive ideology has been converted with the help of psychology into a dynamic military system of life.

The following excerpts bear witness to the usefulness of the volume to students of rhetoric and public speaking:

> Page 50: Morale is a driving force which propels every unit of the political and military organization to exert maximum effort and capacity. Altrichter (295) says that war itself is a struggle of opposing morale forces in which genuine victory depends on the breakdown of one or the other's morale equilibrium. Morale is capable of overcoming an opponent's superiority in material or numerical strength. It is the decisive factor of victory when opposing armies are materially equal. Finally, morale is the only dependable defense against individual and mass disintegration and panic.
>
> Page 76: The German conception of propaganda is radical and revolutionary: they see in propaganda a "political instrument whose use guarantees absolute control over the spiritual forces of a nation" (434).
>
> Page 77: The spoken word is considered more important than printed matter (428). Hitler's own speeches, carefully composed by a huge staff of skilled propagandists with a conscious accent on every paragraph and delivered at strategic intervals, are the heaviest calibre guns of Nazi propaganda.

The first section of the book is organized around ninety-one questions, of which the following are examples:

33. What do the Germans think is the importance of total education?

72. What is panic and what are its causes?

90. What are the German "methods" of propaganda?

There is a classified annotated bibliography of 561 entries. There are three illustrative charts. There is no index. An errata sheet corrects eleven typographical errors. Unfortunately, the first edition has not appeared in a format which the importance of the work would justify. The book is clearly indispensable to anyone genuinely interested in the control of public opinion.

—BOWER ALY, *University of Missouri*

Language Habits in Human Affairs. By IRVING J. LEE. Foreword by Count Alfred Korzybski. New York: Harper and Brothers, 1941; pp. 278 + xxvii. $1.25.

This is a book about general semantics. It is relevant, therefore, to begin this review by quoting from the Foreword, written by Count Alfred Korzybski, who as the originator of general semantics may fairly be regarded as its most authoritative spokesman:

"For years I have been hoping that a student of general semantics would write just such a book. . . . In my own work I shall have to keep his book on my desk as a handbook that I may benefit from his erudition and examples."

Professor Lee states succinctly what he is about in the following words taken from the preface: ". . . the student of General Semantics proceeds to set up systematically (1) the

characteristics of life facts about which speakers must be aware, (2) the host of language habits which represent those life facts inadequately, and (3) specific, usable, and teachable devices by which to make his language habits produce proper evaluation of what he talks about."

To this reviewer it appears that Professor Lee has recognized the questions that students of speech would want him to answer: (a) What do general semanticists talk about and what do they say about it? (b) What types of language and speech problems do general semanticists attack, how do they formulate them, and what solutions do they offer? (c) What are the main differences between Korzybski's non-Aristotelian system and the traditional system of Aristotle? (d) What are the main differences between general semantics and the semantics of Ogden and Richards? (e) Just how can general semantics be applied, particularly in speech education? Professor Lee has given conscientious, interesting, well-documented, and generally effective answers to these questions.

One of the notable contributions of this book is to be found in the effect which the author has achieved by means of his careful documentation. He has indicated, in a way which the speech student will particularly appreciate, the historical roots of general semantics. He has succeeded in making non-Aristotelian principles as familiar as they should be to educated people without obscuring the respects in which these principles constitute new points of departure in education, in social policy, and in everyday living. It may be said for practical purposes that most of the details of general semantics are old and familiar knowledge, but that the systemization of this knowledge and the techniques of applying it are new. It is this that Professor Lee makes especially clear.

This book will undoubtedly go far to bring the new non-Aristotelian orientation of general semantics, with its peculiarly practical methodology, into a workable relationship with the purposes and activities of speech educators. Insofar as it does this, it will achieve a place of major significance.

WENDELL JOHNSON, *University of Iowa*

Humanistic Studies in Honor of John Calvin Metcalf (University of Virginia Studies, Vol. I). By VARIOUS CONTRIBUTORS. Charlottesville (Va.): The University of Virginia, 1941. x + 338 pp.

This worthy volume of *Festschriften*, consisting of nineteen articles and studies and a dedication, contains three articles of direct concern to students and scholars in speech. The first in point of size and consequence is Karl R. Wallace's "Bacon's Contribution to the Theory of Rhetoric and Public Address" (pp. 282-313); the others are Francis Duke's "'Long I' in Richmond Speech" (pp. 314-318), and "The Survival of 'Start-Naked' in the South" (pp. 48-64) by Atcheson L. Hench.

Professor Wallace's study of Bacon's contribution to rhetoric, his fourth publication in the area of sixteenth and seventeenth century English rhetoric, is considerably more than its title suggests. It is a brief—much too brief, in view of its quality—critical history of English rhetoric from its beginnings well on into the seventeenth century. It is first an account of the rhetorical theory and the rhetorical education in England which Bacon knew and presumably had in view when he formulated the conception of rhetoric and public address which finds place in his philosophical system. The second part of the study consists of a very brief sketch of the main outlines of Bacon's theory, which Professor Wallace has detailed at length in another place (*Speech Monographs*, III), and an analysis and appraisal of Bacon's contributions to the theory of rhetoric and public address. The research, as witnessed by the evidence of text and footnotes, has been exhaustive; the scholarship, sound; the judgment, penetrating; and the exposition, clear and orderly.

Here we have the rhetorical theorists prior to Bacon grouped into two general categories: (1) those "who view their subject as a full-bodied, independent art," like Cox, Wilson, Vicars, Farnaby, and Butler, representing a far stronger and more continuous tradition than we have formerly been led to suppose, and (2) those "who restrict rhetoric to style and delivery," like Sherry, Peacham, Fenner, and Fraunce. Wallace makes clear the relation of logic and rhetoric in the minds of the early theorists, and indicates its consequences for the theory of public address. His illuminating account of rhetorical education and school practice leads to the following summary:

> The processes of oral and written composition, fully recognized, were either admitted under rhetoric as a complete art of composition, or were carefully divided among logic, rhetoric, and ethics. Early in the period, systematic

rhetoricians allow rhetoric to treat of all the operations of speech-making; in the last half of the period, rhetoric is vouchsafed pronunciation and the machinery of figures only; in the Jacobean period, the scholars become less preoccupied with analysis and experimentation in style, and view rhetoric again as a broad art of address. The grammar-school teachers, if we may judge by their procedures, steadily view discourse largely as a compound of matter and broad patterns; the university pedagogues see oral composition in terms of the five classical processes, though the strict analysts and innovators among them put great stress upon the fine elocution with which they associate rhetoric.

Wallace's thorough investigation of all that Bacon has to say or to imply about rhetoric establishes what the best-known quotations suggest, that Bacon's emphasis is on content and logical argument. To him the business of rhetoric is "to apply reason to imagination for the better moving of the will." Thus Wallace, detailing Bacon's theory clearly against a broad background, concludes:

> In brief, the Baconian rhetoric is a rational art with an imaginative function; it has as its end, the influencing of right conduct; as its province, the field of the contingent. . . . When compared to that of Aristotle, then, Bacon's position is not unusual. When set against that of Elizabethan and Jacobean rhetoricians, however, Bacon's stand is both novel and surprising.

Our complaint against Professor Wallace can be only that this excellent article is not a 200-page book.

By way of suggesting the direction and content of Francis Duke's study of " 'Long I' in Richmond Speech," the following sentences may be quoted:

> Characteristic Richmond pronunciations of such words as *dime, hide, dies, die,* seem nearly or quite monophthongal, since no distinct glide is seen or heard. Further, the sound is never confused by Richmonders with the representatives of any other phoneme as heard in that area.

Atcheson L. Hench finds in the South some real currency for the antique expression "start-naked" where modern usage generally has "stark-naked." Many of the users, however, (if literate) would write "stark" though they would say "start."

DONALD C. BRYANT, *Washington University*

Producing the Play. By JOHN GASSNER, and *The New Scene Technician's Handbook.* By PHILIP BARBER. New York: The Dryden Press, 1941; pp. xxvii + 744. illustrated. $3.25.

The proportions of this book are staggering. In it Mr. Gassner has attempted to present the whole art of play production, maintaining a just balance between theory and practice. We can welcome this printing of Philip Barber's manual, long useful in mimeographed form and turn to *Producing the Play* which, though it draws on many authors, is essentially Mr. Gassner's contribution.

Producing the Play opens with an introduction which discusses in general terms the design of the whole production. This is followed by an analytical section covering in considerable detail the play, the theatre, and the actor, including the nature of drama, types of plays, production styles, theatre architecture, setting, lighting, costuming, the art of acting, and actor training. The second section attacks production from the specific points of view of the director, the scene designer, the lighting artist, the make-up artist, and the costumer. A third section entitled "Special Procedures in Production" handles such special problems as non-realistic staging, directing comedy, revivals, music in the theatre, radio drama. Finally there are fifty pages on producing in college and community theatres.

Mr. Gassner has drawn on Worthington Miner, Lee Strasberg, Harold Clurman, Margaret Webster, Mordecai Gorelik, Earle McGill, and many others for essays each in the field of his specialty. These together with his own chapters on the play and the production as a whole Mr. Gassner has knit together by means of judicious introductions and transitions into a book much better unified than an ordinary symposium. A whole course of study for the theatre could be based upon it, and though it is primarily professional in viewpoint and consequently may be of maximum use in the professional school, it should prove valuable wherever courses in theatre are given.

The quality of its contents is generally high. Mr. Gassner's own contributions on drama and theatre are excellent. Lee Strasberg is good on the Group Theatre approach to acting. Worthington Miner's contribution on directing the play and Mordecai Gorelik's on designing settings are full of meat. As is only to be expected among so many contributions, some are disappointing, for instance, Feder on stage lighting, Margaret

Webster on directing Shakespeare, and Guthrie McClintick on directing poetic drama. A few are downright poor: Marion Rich on voice training, Kenneth Buckridge on make-up, and Alfred de Liagre on directing comedy. But these are minor passages in a very large book, whose merits overshadow its defects.

BARNARD HEWITT, *Brooklyn College*

The Jingle Book. By ALICE L. WOOD. New York: E. P. Dutton & Co., Inc. 1940; pp. 208. $1.25.

This book intended for speech improvement and speech correction is divided into two parts: Part I, pp. 15-174, containing the jingles designed, according to the author, to be placed in the hands of children of all ages after the technique for correcting the particular speech difficulty has been taught; Part II, pp. 175-208, containing techniques for speech correction written for the classroom teachers and parents who have had no technical training in this field, and for the special teacher of speech.

PART I

In view of these stated purposes, certain material included in Part I belongs in Part II. Technical terms are used that need not be presented to children. Directions for articulation of vowels are given that children would not be able to follow.

The over-abundant alliteration, intended to "bring to the consciousness an awareness of the presence of a given sound in speech," grows tiresome, and may even suggest the "tongue-twist tunes" that teachers of speech generally believe should be avoided.

It is undesirable to introduce forms that do not occur in the younger child's speech, such as "doth," "hath," "thou," "thine"; he can be taught the correct production of *th* by words that are within his vocabulary and experience.

Since this is a book for speech improvement, the use of the baby-talk forms, "mousie" and "mousies" for "mouse" and "mice" is to be avoided.

One aspect of speech correction emphasized in Part II is the stimulation of wholesome emotional reactions. A few of the jingles furnish some excellent suggestions for good mental (and physical) hygiene—if they are not too obscure for the children to understand. But many others violate the author's very important precept in that they suggest fright, fear, undesirable social attitudes, bad temper, retaliation. And do teachers somewhere still beat the children who fail in their work, as may be suggested in the picture accompanying the jingle on p. 118, or does this picture simply *adorn* the tale?

The "play" approach to the consonant sounds, not calling them by their letter-names but assigning some attributive descriptive of the sound is, on the whole, well made. Exceptions are the *l-*, the *k-g-*, and the *f-v-* groups. Further detail is needed for the *th-* group. The description for the production of the *s-z-* group is satisfactory, and the drill material for lispers is abundant.

PART II

While occasional sentimentalizing detracts from Part II, many excellent suggestions for retraining are given. But if this material is to be placed in the hands of those who have had no technical training, there is need of much fuller and clearer explanation of terminology and procedure, as well as the necessity of correction of many errors not included by the author in "Errata." Besides the teaching of fundamental knowledge, stress should be placed on ear-training for the drillers and on testing their ability to detect correct and incorrect sounds, lest these eager, would-be guides by their own inaccuracy set the child's incorrect speech habits instead of correcting them.

It seems not only sometimes impossible but often unsanitary for a child to "place his finger nail between the upper front teeth and then blow against it" to produce the s-sound, as directed on pp. 186, 187. And though a sharper sound is thus produced, how can the technique be carried over into actual speech?

The suggestions for developing the [ŋ] sound are good, and the caution against spoiling [ŋ] by substituting [n] or by adding an off-glide [g] or [k] is satisfactory. But warning should be added that occasionally when [ŋ] is not a *final* sound such an off-glide [g] is used as in "longer" [lɒŋgər], "single" [sɪŋgl]; or [k] as illustrated in the drill on p. 89.

In the section on stammering (stuttering) there are good points in the presentation of the subject and in the suggestions for handling the individual stutterer. The underlying mental hygiene approach suggested by

Miss Wood seems to be one almost always included even by those therapists who only use some other approach.

Phonetic inaccuracies are abundant as well as many typographical errors besides those listed in "Errata" inserted at p. 9. The entire book needs careful editing and proofreading for errors in the use of word, in omission of word or letter, in punctuation, in cross reference, in unusual or involved or ambiguous sentence structure.

In spite of a critical examination and evaluation, which is after all largely the expression of personal opinion biased by one's training and background, the real value of a textbook is demonstrated in the results obtained in applying its principles to the solution of a problem, in its actual use by skilled teachers. We have the word of supervisors and teachers of speech correction that *The Jingle Book* has been used with conspicuous success in actual speech correction and speech improvement work.

ANNA M. CARR, *Milwaukee State Teachers College*

Speech Improvement Cards, By BRYNG BRYNGELSON and ESTHER GLASPEY. New York: Scott, Foresman and Company, 1941. $3.60.

In spite of the increasing number of speech clinics, and the presence of fulltime, especially trained speech clinicians in our larger elementary school systems, there are hundreds of classroom teachers who find themselves responsible for the speech needs of their pupils. The intention of the authors in presenting these speech improvement cards and the accompanying manual is to provide helpful suggestions to the elementary classroom teacher.

The speech improvement cards are of three types: (1) Speech Test Cards, covering twelve consonant sounds in initial, medial, and final positions, four other consonant sounds in a single position, and a card of blends for s, r, and l. There is also a pad of Speech Record Blanks for the teacher's use in recording the results of the test. (2) 144 Picture Cards for use in actual speech improvement training. These cards include all the sounds tested by the first group of cards. (3) Picture Nine Game Cards and Spinner, designed to be used in group games after the children have mastered the second set of cards.

The accompanying Teacher's Manual contains full directions for the use of the cards. In addition the manual presents a brief summary of the essentials of a speech improvement program, and simple suggestions for dealing in the classroom with the child having a voice, rhythm, or articulation problem.

This set of cards has three distinct advantages: (1) It may be used by the classroom teacher in groups, or by the speech clinician with a single child. (2) Although it is designed for the non-reader, the entire set of cards, and particularly the games, will still interest the reading child. (3) The plan for speech retraining is systematically organized and well executed; the directions are clearly explained, and the picture cards themselves are distinct and colorful.

An elementary school teacher who has to deal with the speech needs of her pupils will welcome the suggestions in the manual, and will find the cards valuable in initiating a program of speech improvement.

ORA B. DEVILBISS, *University of Missouri*

Practice Steps in English. By FREDERICK H. BLAIR, ELMA A. NEAL, INEZ FOSTER, OLLIE P. STORM. New York: The Macmillan Co., 1941. 29 cents each.

According to public school custom, these books should be used as practice books for the eradication of everyday mistakes made by children in English, and for the improvement of their language habits.

It seems to the reviewer that the books are well suited to these purposes. They look interesting in make-up and material. It does seem that they are just a little short in explanatory material.

The books are definitely English books, not Speech books; but the reviewer is of the opinion that since there is much that is common to Speech and English and since Speech and English can hardly be separated in the elementary stages of instruction, the teacher of Speech as well as the teacher of English will find these books useful.

CARRIE RASMUSSEN, *Madison Public Schools*

Debate Index Supplement. The Reference Shelf, Vol. 14, No. 9. Compiled by JULIA E. JOHNSON. New York: H. W. Wilson Co., 1941; pp. 90; $.75.

The 1941 *Debate Index Supplement* is a bibliographical source-book designed to be

used with the 1939 *Debate Index*. It, and the *Index*, provide brief bibliographies, mainly of books and periodical issues devoted wholly to a single debate subject, collections of debates, "pro and con" material, and other bibliographies, on current debate subjects, listed alphabetically. Preceding this index, there is a listing of general sources used (with some important omissions, as, e.g., the Annual Handbooks of the N.U.E.A.).

It seems probable, to this reviewer, that this is the least serviceable of the H. W. Wilson Company publications. First, the content and nature of the source-books greatly reduce their usefulness as aids to bibliographizing. One finds under the subject heading, typically, a meagre list, comprising, to be sure, most of the sources devoting themselves wholly to that subject, the debates in such collections as the *University Debaters' Annual*, and *Intercollegiate Debates*, but a very brief and capricious selection of other items. This is never enough to furnish a satisfactory reading list for classes or debate groups. And most of the sources here found, in so far as they would be available to both teacher and student, would be turned up by looking in the library card index catalogue, or the *Reader's Guide*, to which the bibliographer or good student would be driven in any case.

The earlier editions of this series attempted to remedy this defect by providing, in addition to the subject index described, a full bibliography of what were thought to be the most popular debate questions of the time. But this feature was discontinued after 1935. Other changes have been made in the content and nature of the indexes and supplements. Thus, the 1935 *Supplement* retained some sources found in the 1932 *Index*. And the 1939 *Index*, though entitled "New edition, revised," was, in fact, independent of all earlier indexes and supplements. Plainly, the busy teacher or coach cannot be expected to keep these differences in mind; if he wishes to get up a good bibliography quickly, he is likely to avoid both *Index* and *Supplement* after trying to use them a few times.

Some students, no doubt, find these books usable; but the question here is whether such use is educationally wise. Among the types of material always included are the complete debates in the annual collections—surely not the best sources of material for the novice who is just beginning his reading on a debate subject. And included among the sources are some of the agencies which supply, at a price, ready made debates, rebuttals, and the like. Such materials can hardly serve good educational purposes.

RUSSELL H. WAGNER, *Cornell University*

Military Training: The Fifteenth Annual Debate Handbook. Edited by BOWER ALY for the Committee on Debate Materials and Interstate Cooperation of the National University Extension Association. Columbia (Mo.): Lucas Brothers, 1941. 2 vols.; Vol. I, 220 pp.; Vol. II (supplement), 220 pp. $1.00 each volume.

Universal Military Service. (The Reference Shelf, Vol. 15, No. 2). Edited by ROBERT E. SUMMERS and HARRISON B. SUMMERS. New York: H. W. Wilson Co., 1941; 280 pp. $1.25.

Compulsory Military Training. (The Reference Shelf, Vol. 14, No. 6). Edited by JULIA E. JOHNSEN. New York: H. W. Wilson Co., 1941; 266 pp. $1.25.

Compulsory Military Service. (Annual Debaters' Help Book, Vol. 8). Edited by EZRA CHRISTIAN BUEHLER. New York: Noble and Noble, 1941; vii + 422 pp. $2.50.

These five volumes are all intended mainly for the assistance of the thousands of high school and college debaters who are this year arguing the proposition "Resolved: That every able-bodied male citizen in the United States should be required to have one year of full-time military training before attaining the present draft age." They are all respectable, useful works, conceived and executed on sound principles; and they constitute the best of the many debaters' assistance services whose object is to make the coach's life bearable and to remove some of the unlucrative drudgery from the preparation of debaters. The volumes under present notice are to be carefully and clearly distinguished from the dozens of so-called "debaters' services" offered by the so-called "debate bureaus," whose professed and actual purpose is not only to remove the necessity of basic bibliographizing and research from schools inadequately provided with library facilities, but to eliminate even the troublesome necessity of reading, thought, organization, and speech-composition from the demands upon coaches and debaters. The staple offering of Aly, Summers, Johnsen, and Buehler is bib-

liography and reading material; and though Johnsen and Buehler offer sample briefs, they all stay safely and soundly above the level of making the debater into an immature phonograph for the reproduction of speeches recorded elsewhere. These books may all be recommended for the purposes for which they are intended, and, in this reviewer's opinion, in the order in which they are listed above.

DONALD C. BRYANT, *Washington University*

Representative American Speeches, 1940-1941. Selected by A. CRAIG BAIRD. New York: The H. W. Wilson Co., 1941; pp. 319. $1.25.

This fourth annual volume of a standard series includes twenty-seven well-chosen, timely speeches, debates, and discussions, six fewer than the previous volume, on the following seven topics: American Aid to Great Britain, American National Defense, The Presidential Campaign of 1940, Atmosphere of the Second War of Nations, America's War Aims and Peace Aims, National Attitudes, and American Education. The types represented range from the fireside chat and the news commentary to the campaign speech, the legislative address, and the sermon. Among the twenty-six speakers, all well-known public figures, are William O. Douglas, William Green, John L. Lewis, Hans V. Kaltenborn, Dorothy Thompson, Raymond Gram Swing, Walter Lippmann, Charles A. Lindbergh, Robert M. Hutchins, Deems Taylor, Claude Pepper, Wendell Willkie, Herbert Hoover, and Franklin D. Roosevelt.

The book reveals the very careful work of the editor in identifying the texts, in introducing each speech with an appropriate commentary including such items as an account of the events leading up to the speech, information about the speaker and his methods of preparation, a description of the occasion and the audience, an analysis of the composition and delivery of the speech, and a comment on its effectiveness; in supplying a section devoted to biographical notes; in furnishing an excellent general index to the volume and a cumulative author index to the four volumes; and especially in providing a very useful general introduction.

Professor Baird states his purpose as twofold: "(1) to furnish a collection of ideas that reflect the thinking and speaking of these immediate days; (2) to provide a group of interesting examples of oral discourse usable for students of public speaking." As a textbook in American ideals the author considers his work "a primer of our governmental system and of the educational, social, economic, moral, and religious life related to that system." He sets forth eight well-defined American principles derived from the speeches, and asserts: ". . . one way to strengthen national morale and to educate young men and women for effective participation in national life is to encourage the study of outstanding contemporary speeches." As a collection of examples of addresses the author considers the book a guide to students in their study of speech composition and delivery. He lists seven standards of good speaking, and observes: "A satisfactory critic of speeches . . . should have a norm by which to judge; and . . . he should be a student of English composition (structure and style), of psychology (audience adaptation), of logic (argument and evidence), and of history (background of speaker, occasion, and audience)."

Two valuable sections of the introduction are devoted to "Accuracy of Texts" and "Character and Trend of Speaking in 1940-41." In the latter the author makes the interesting observation: "Radio is restoring speaking to that proper key of conversational directness, close speaker-listener contact, semantic simplicity, that teachers of public speaking have long advocated."

Every teacher of rhetoric and public speaking should find use for this excellent volume. It is a significant contribution not only to the study of contemporary public address, but also to speech education.

WILBUR E. GILMAN, *University of Missouri*

A Functional Program of Teacher Education. By THE CURRICULUM COMMITTEE OF THE SCHOOL OF EDUCATION, SYRACUSE UNIVERSITY. Washington, D.C.: American Council on Education, 1941. x + 260 pp. $1.25.

The Commission on Teacher Education, appointed in 1938 by the American Council on Education, presents in this volume one of its first studies: an exposition of the problem of teacher education as developed at Syracuse University. The breadth and thoroughness of the treatment make it more than simply a discussion of a "local situation," and

warrant calling it to the attention of those interested in the education of teachers of speech.

During the freshman and sophomore years, all students fulfill group requirements in English, language, political science, mathematics or philosophy, and speech. As soon as a student has definitely decided upon a career in teaching, he may, in addition, elect certain courses that will fit in with his general plan.

At the end of the sophomore year, all prospective teachers apply for admission to the School of Education. The procedure requires the compiling of certain data which are used by the admissions committee to determine the possible fitness of the candidate for teaching. These materials include tests or reports on speech, health, English usage, contemporary affairs, personal interviews, and scholastic achievement. All of these materials are ingeniously recorded so that any member of the committee can readily locate any desired information. The committee handles each application on its own merits, and eliminates all students who might make ineffective teachers. Prospective teachers of speech, for example, might be handicapped by poor scholarship, defects of speech, maladjusted personality, poor showing on the achievement tests, or some combination of these items. No one may take professional courses until his qualifications have been formally approved.

The next step in the program is "dual enrollment" in the School of Education and in the school or college of the academic major. The concept of "duality" is a useful contribution of the Syracuse program. *Dual enrollment* keeps the student under the joint supervision of both the academic and the professional divisions of the university. This supervision is administered in part by a *dual professor,* an individual selected because his training and experience enable him to adapt the materials of the academic fields to the needs of teachers. He has the responsibility of drawing from academic subject matter fields and from professional methods and materials those concepts and experiences which are most helpful to the student planning to teach. In general there is one dual professor in each training area; in the example of speech, he is jointly appointed by the dean of the School of Education and the director of the School of Speech, and is a member of the faculties of both schools.

During the upperclass years, the student takes the required professional courses in education and in his major and minor fields. In many instances the theoretical ideal of combining theory with practice is effectively achieved. During the senior year, for example, each student spends six weeks teaching one class each day in one of the Syracuse public schools; and the following semester he spends three weeks in a school system outside of the city, teaching three classes each day and assisting with extracurricular activities. He works closely with the classroom teacher and with the dual professor in order to do the best possible teaching. Field projects in assisting with the direction of boys' and girls' clubs, in the making of case histories, and in methods of speech correction give him additional experience in working with pupils. In these situations the theory of the classroom is immediately confronted by the demands of real teaching problems.

The book is a remarkably detailed blue print of some of the solutions evolved in meeting the many problems presented by teacher education. Teachers looking for the hows and whys will generally find an answer to their questions in the careful exposition, tables, form letters, names of tests, and evaluation blanks that are included in the volume. Moreover, the authors have carefully formulated their underlying philosophy, so that the book serves the two-fold function of giving the gospel along with the commandments.

The comment of Professor W. H. Burton, director of apprenticeship of the Harvard Graduate School of Education, is apt: "The entire treatment should be read by every person in any way responsible for teacher education" (*Harvard Educational Review,* October, 1941). To this comment the writer of this review simply wishes to add the observation that students enter into their field projects and apprentice teaching with extraordinary interest and enthusiasm.

LOREN D. REID, *Syracuse University*

High School Forensics: An Integrated Program. By ARNOLD E. MELTZER. New York: H. W. Wilson Co., 1940; pp. 156. $.90.

Because of its detailed, factual, information on what others are doing in debate, including blanks for tournaments, eligibility rules, fees, and advice to judges, this book should prove valuable to the beginning high

school debate director. Further, there are some good suggestions and facts on forensic awards and ways and means of financing a forensic program. The author presents the various suggestions with a minimum of comment, but the debate director should discover a number of usable ideas.

Glittering generalities are not wholly avoided in the several articles on Extemporaneous Speaking and Declamation, although Professor H. L. Ewbank's contributions on Debate techniques are excellent. Perhaps the author attempted to cover too many topics for the limited space of the book. If, however, the reader appreciates the problem involved in covering the entire field of high school forensics, the present volume will not be criticized for stressing Debate and presenting only a few suggestions on Extemporaneous Speaking and Declamations.

When any author attempts to set up techniques controversial within themselves, for evaluating and measuring the so-called goals of a forensic program, he is embarking on an argumentative task and is certain to encounter many differences of opinion. The book does present many suggestions on forensic programs, however, and the harassed high school director should be able to check his experiences and plans against the ideas offered in High School Forensics.

THOMAS A. ROUSSE, *University of Texas*

IN THE PERIODICALS

RHETORIC, PUBLIC ADDRESS, AND RADIO

ALLARD, WINSTON, "A Test of Propaganda Values in Public Opinion Surveys," *Social Forces,* XX (December, 1941), 206-213.

A group of 404 college students, in being tested to see if they would change their minds upon four controversial questions when appraised of poll results, substantiated the tendency of individuals to react favorably toward the impression of universality, and to show that the poll vote is a potent force in propaganda.

CHARLTON, L. E. O., "War Time Propaganda," *The Fortnightly,* No. 900, n.s. (December, 1941), 563-565.

An Air-Commodore criticizes present propaganda techniques in England.

LANDMANN, MICHAEL, "Socrates as a Precursor of Phenomenology," *Philosophy and Phenomenological Research,* II (September, 1941), 15-42.

This article is concerned with a study to ascertain the similarities between socraticism and phenomenology. Both movements show a "consciousness of method."

LINK, HENRY C., "A Study of Public Opinion and Morale," *The Journal of Applied Psychology,* XXV (December, 1941), 636-645.

Two questionnaires were used alternately in interviewing four thousand people in their homes in eighty-one cities in an attempt to discover some of the forces inflencing the morale of the American people.

LUNDQUIST, REV. HAROLD L., "The Preaching for Our Day," *Moody Monthly,* XLII (January, 1942), 265-267, 310.

A minister, in answer to the question "Does our time call for a new kind of preaching?", states that the modern man has not lost his appreciation of real gospel preaching. Today's preaching, however, must be made simple, plain and honest.

PATTISON, HAROLD, "Like People, Like Priest," *Religion in Life,* X (Winter Number, 1941), 130-135.

Congregations can be of great aid to the minister if they will be prompt at public worship, and if they will stop taking out their watches when the preacher starts to talk. The minister, on the other hand, must be a moral leader of his congregation, and he must refrain from preaching sermons that are cheap and showy and too easy to listen to.

REID, MARGARET, "Our Speakers' Bureau," *The American Journal of Nursing,* XLII (January, 1942), 19-21.

In 1940, as a result of popular demand, the New York City League of Nursing Education formed a public speaker's bureau. The requirements for membership are a desire to speak, and a membership in one of the districts of the League.

SIEPMANN, CHARLES, "Radio's Big Chance," *The New Republic,* CVI (January 12, 1942), 46-48.

Radio's responsibility in the present war is that of making or breaking civilian morale.

TRAMMELL, NILES, "N B C Defense Net," *Radio News,* XXVII (January, 1942), 72-73, 107.

The author proposes the establishment of a super radio network as an agent for national defense.

WILLIAMS, W. E., "British Broadcasting in War-Time," *The Fortnightly,* No. 900, n.s., (December, 1941), 521-529.

The war has necessitated many changes in British radio broadcasting techniques and programs. The B.B.C. lists among its gains the increased promotion of intelligent discussion, and a radiation of programs in thirty-nine languages instead of the former nine. The pressure of propaganda, on the other hand, has weakened the quality of much of the program output.

DRAMA AND INTERPRETATION

BACON, ERNST, "Poetry in Search of Music," *Sewanee Review,* XLIX (October-December, 1941), 502-504.

Poetry is the basis of musical melody. Many of the greatest changes in musical style have resulted from a need to give musical expression to types of language.

BAHN, EUGENE H., "Dramatic Criticism in the History of the Theatre," *Players Magazine,* XVIII (December, 1941), 6, 18.

Dramatic criticism has constituted a profound influence on the history of the theatre.

CHAPIN, KATHERINE GARRISON, "The Quality of Poetry," *Poetry,* LIX (November, 1941), 90-95.

Poetry is not an avenue of escape from reality, but a means by which life may be intensified, illuminated and given fortitude.

DUKES, ASHLEY, "Wartime Theatre," *Theatre Arts,* XXVI (January, 1942), 19-26.

The stage in England must now live on a half business, with its best houses at the Saturday afternoon matinee. Road companies, the Barn Theatre, army companies, repertory and amateur drama evince an indomitable interest in the theatre.

FALLON, GABRIEL, "Poetry and the Theatre," *The Irish Monthly,* LXIX (December, 1941), 577-585.

Poetry, in order to be acceptable in the theatre, must be more than just poetry. It must be, first of all, "theatre."

GUNDLACH, RALPH H., "Science in the Theatre," *Players Magazine,* XVIII (December, 1941), 7, 20.

The questioning of the traditional, the search for reasons for action—two of the techniques of scientific exploration, could be applied with profit to drama. Until recently, the science of the theatre has been the order of folklore and tradition.

LANGER, FRANTISEK, "The Czech Popular Theatre," *Chambers's Journal,* No. 605 (December, 1941), 744-746.

A Czechoslovak dramatist describes the widespread interest in drama among the Czechs, tells of the activities of the four thousand amateur theatrical associations, and of the popularity of puppet theatres in the schools of the country.

MARSHALL, MARY HATCH, "The Dramatic Tradition Established by the Liturgical Plays," *P M L A,* LVI (December, 1941), 962-991.

The influence of liturgical drama is shown in the survival in vernacular dramas of direct quotation, or translation, of the familiar text of liturgical plays. It is demonstrated in certain basic modes of dramatizing materials of sacred history, modes which persisted throughout the course of mediaeval religious drama.

MEAD, MARGARET, "Community Drama, Bali and America," *The American Scholar,* XI (Winter, 1941-42), 79-88.

Balinese audiences are interested in how dramatic performances evolve, and attend rehearsals regularly. They delight in the art of acting rather than in the play. If American audiences were to acquire some of this interest, they would gain a great deal more from the theatre.

MILLER, WILLIAM HUBERT, "The Authorship of 'A General View of the Stage,'" *Modern Language Notes,* LXI (December, 1941), 612-614.

This article produces further evidence corroborating the correct authorship of the work in question.

NAGY, ELEMER, "New Plastic Effects and the Revival of Perspective," *Players Magazine,* XVIII (January, 1942), 6-7, 23.

Dimensional harmony between the actor and the setting is an important requisite in good theatre.

OLIVER, ROBERT T., "Propaganda American Style," *The Emerson Quarterly,* XXII (December, 1941), 5-6, 8, 18.

This paper deals with the literary and dramatic manifestations of propaganda in the theatre, and with the extent to which the feelings of nationalism have triumphed in the production of American drama.

SOUTHERN, RICHARD, "Aphra Draws off a Scene," *Life and Letters Today,* XXXI (November, 1941), 106-114.

The stage directions of Aphra Behn, a writer of plays in the seventeenth century, teach much about the conventions of the

time, because Aphra Behn was not so much a litterateur as she was a lively and intensive person of the theatre.

SWANSON, C. A., "Ibsen's *Ghosts* at the Theatre-Libre," *Scandinavian Studies*, XVI (November, 1941), 281-290.

Because of the influence Ibsen exerted over the French dramatists, the circumstances which led to the first Parisian performance of *Ghosts* are not only interesting but important.

WADE, ROBERT J., "Color in Stage Design," *Players Magazine*, XVIII (January, 1942), 9-10.

Colors play an important part in the creation of a dramatic production.

WEBSTER, MARGARET, "Producing Mr. Shakespeare," *Theatre Arts*, XXVI (January, 1942), 43-48.

Enormous possibilities in the production of Shakespeare lie dormant, because of the public attitude that Shakespeare is highbrow. If a producer can break down the unwholesome reverence for the "Bard," find audience appeal and yet interpret the author, he can play to enthusiastic houses. The principles on which a director must base his approach to a Shakespearean play are no different from those which dictate his approach to any other play.

WONNBERGER, CARL G., "A New Audience for Playwrights," *The Emerson Quarterly*, XXII (December, 1941), 7, 10, 18.

Playwrights who search unsuccessfully for market, might well turn their attention to the Junior High School area. The demand here is enormous and the supply pitifully limited.

SPEECH SCIENCE

ANSON, BARRY J., and EARL W. CAULDWELL, "Growth of the Human Stapes," *Quarterly Bulletin of Northwestern University Medical School*, XV (Winter Quarter, 1941), 263-269.

General features in the development of the human stapes are discussed, and plates presented. This article is one of a series planned to furnish anatomical information on the changes in size and form of the stapes and to aid the diagnostician in distinguishing pathological changes from congenital variations.

BUNCH, C. C., "The Development of the Audiometer," *The Laryngoscope*, LI (December, 1941), 1100-1118.

This article presents an historical account of the development and progress of the devices for the testing of hearing with electrical current, a practice which began in 1878.

EDSON, J. O., "A Ten-Megacycle Oscilloscope," *Bell Laboratories Record*, XX (December, 1941), 95-98.

The author details a description of a new type of oscilloscope.

KOBRAK, H. G., "A Cinematographic Study of the Conduction of Sound in the Human Ear," *The Journal of the Acoustical Society of America*, XIII (October, 1941), 179-181.

The author reports on studies made of movements of the middle ear, photography being made possible by exposing the middle ear of fresh cadaveric specimen in which elasticity of tissue still remained.

WESTERMAN, KENNETH N., "The Vibrato: A Specific Integrational Emergence upon Fusure of Somatic Rhythms," *The Journal of Speech Disorders*, VI (December, 1941), 153-160.

This paper presents results of a study on vibrato from the standpoint of the physiological actions which produce vibrato.

WEVER, ERNEST GLEN, CHARLES W. BRAY, and MERLE LAWRENCE, "The Effects of Pressure in the Middle Ear," *Journal of Experimental Psychology*, XXX (January, 1942), 40-52.

Middle ear pressure has its principle effect upon the ear drum, as shown in investigation upon cats, but there is a minor effect upon parts of the inner ear.

PHONETICS AND SPEECH USAGE

BEAR, ROBERT M., and HENRY S. ODBERT, "Insight of Older Pupils into Their Knowledge of Word Meanings," *The School Review*, XLIX (December, 1941), 754-760.

There is some evidence pointing to the fact that the average student's insight into the extent of his word knowledge is faulty, and that those who need vocabulary en-

largement are too often those who are least likely to realize their need or to be aware of their limitations.

BLOCH, BERNARD, "Phonemic Overlapping," *American Speech*, XVI (December, 1941), 278-284.

There is a definite problem in phonemic analysis as to whether phonemes may intersect, and as to whether a given sound may not belong to two or more different phonemes in the same dialect.

CASSIDY, FREDERICK G., "Some New England Words in Wisconsin," *Language*, XVII (October-December, 1941), 324-339.

The author presents an historical picture of linguistic usage in Wisconsin, and discusses the effects of the mingling of different types of speech in the Middle West.

DAVIDSON, LEVETTE JAY, "Rocky Mountain Folklore," *Southern Folklore Quarterly*, V (December, 1941), 205-219.

Once in a while the Old Timers utter a word or phrase which suggests the Pioneer West. Further evidence can be found in reports of conversations heard in the early years by explorers, journalists and curious visitors.

DAVIS, EDITH A., "The Location of the Subordinate Clause in Oral and Written Language," *Child Development*, XII (December, 1941), 333-338.

Study of the development of language usage among children is not complete without a knowledge of sentence structure. The use of the subordinate clause may be a factor of difficulty in language acquisition.

HIXSON, JEROME C., "Our Linguistic Heritage from Architecture," *Words*, VII (December, 1941), 90-92.

The English language is indebted to symbols from architecture for many of its words. The very letter "B" probably originated in a Phoenician symbol for house.

IRWIN, ORVIS C., and HAN PIAO CHEN, "A Reliability Study of Speech Sounds Observed in the Crying of Newborn Infants," *Child Development*, XII (December, 1941), 351-368.

This study involves experiments with the crying of infants under ten days of age, and with reliability of transcription of the sounds.

KROEBER, A. L., "Some Relations of Linguistics and Ethnology," *Language*, XVII (October-December, 1941), 287-291.

In a comparison of the scopes of study of the ethnologist and the linguist, the author finds that the discipline of ethnology is dependent upon linguistics.

MATTHEWS, ALBERT, "A Note on 'O.K.,'" *American Speech*, XVI (December, 1941), 256-259.

The term "o.k." occurred in England as early as 1565. The question is, "What did it mean?"

NORTON, WILLIAM WELLINGTON, "Consonants and Combinations of Vowels," *Educational Music Magazine*, XXI (January-February, 1942), 19, 58-60.

After discussing the importance of consonants for clarity, and giving illustrations of the manner in which Americans slight these sounds, the author emphasizes the equal importance of creating a mood in singing. "When you or your chorus sings, say something!! Do not grandstand."

QUINLAN, DELLA C., "A World Language for a World Order," *World Order*, VII (December, 1941), 297-305.

The advantages of a universal language are presented.

REESE, GEORGE H., "Pronunciation of 'Shrimp,' 'Shrub,' and Similar Words," *American Speech*, XVI (December, 1941), 251-255.

The common occurrence of substituting "sr" for "shr" in several Southern states suggests the possibility of a current regionalism.

WHITE, WILLIAM, "Radio Jargon," *Words*, VII (December, 1941), 97-101.

The author presents a glossary of terms used in radio.

WILKE, WALTER H., and JOSEPH F. SNYDER, "Attitudes toward American Dialects," *The Journal of Social Psychology*, XIV (November, 1941), 349-362.

Over four hundred college students from five universities located in different parts of the country listened to eleven samples of regional speech, and agreed that they preferred good General American speech.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BEILBY, GEORGE E., "The Treatment of Complications of Thyroid Surgery," *New York State Journal of Medicine*, XLI (December 1, 1941), 2311-2312.

Careful, even prolonged, preoperative care is an essential to successful thyroid surgery which is many times overlooked.

BENDA, CLEMENS E., "Observations on the Malformation of the Head in Mongoloid Deficiency," *The Journal of Pediatrics*, XIX (December, 1941), 800-816.

After discussing the features of abnormal skull development and other characteristics of mongolism, the author suggests the substitution of the term "congenital acromicria" for the broad term of mongolism now used.

BENJAMIN, ERICH, "The Immature Child," *The Nervous Child*, I (Winter, 1941-42) 2-16.

Important to understanding the immature child is the study of somatic background.

BOORSTEIN, SAMUEL W., "The Cerebral Palsy Child," *Archives of Pediatrics*, LVIII (September, 1941), 578-596.

This article explains terms, discusses etiology and symptoms of cerebral palsy, suggests points to be considered in surgical and general treatment, and lists a bibliography on the whole subject.

CAMPBELL, EDWARD H., "The Evaluation of the Labyrinth Fenestration Operation for Chronic Progressive Deafness," *The Laryngoscope*, LI (November, 1941), 1009-1052.

General and operative data on thirty cases serve as basis for the author's evaluation of the fenestration operation.

CHAPMAN, FREDERICK J., "Actinic Therapy in Middle Ear Infections," *The Journal of the Iowa State Medical Society*, XXXII (January, 1942), 20-22.

The use of ultra violet ray with "below-par" children suffering from subacute or chronic purulent otitis media has proved successful in a number of cases.

CINELLI, ALBERT A., "Secondary Nasal Deformities Following Correction of Cleft Lip," *The Laryngoscope*, LI (November, 1941), 1053-1058.

Surgery to correct labial, facial and nasal developments following repair of early cleft lip depends for its success upon the success of the primary corrections. Techniques are explained in the article.

CIOCCO, ANTONIO, and CARROLL E. PALMER, "The Hearing of School Children: A Statistical Study of Audiometric and Clinical Records," *Monographs of the Society for Research in Child Development*, VI, Serial No. 29, No. 3 (1941), 1-77.

This is a monograph which deals with the hearing of a sampling of five hundred school children, and includes material on auditory, acuity, the development of auditory defects, and changes in hearing noted after a period of five years.

CLERF, LOUIS H., "Hoarseness and Cancer of the Larynx," *Western Journal of Surgery, Obstetrics and Gynecology*, XLIX (November, 1941), 599-602.

Hoarseness results from interference with approximation, vibration or tension of the vocal cords, and should be investigated after a duration of more than "several weeks." Eighty per cent of laryngeal cancers occur on a vocal cord.

COLMERS, RUDOLF A., "Parasternal Diaphragmatic Hernia with Report of a Case on the Right Side," *Radiology*, XXXII (December, 1941), 733-739.

Shortness of breath is one of the symptoms found in the relatively infrequent cases of diaphragmatic hernia.

CURTIN, JOHN F., "Chemotherapy in Acute Otitis Media and Mastoiditis," *Minnesota Medicine*, XXIV (December, 1941), 1063-1066.

Sulfanilamide and allied preparations aid in curing otitis media and surgical mastoiditis.

CURTIS, HELEN M., "The Spastic Child," *The American Journal of Nursing*, XLII (January, 1942), 39-44.

A nurse describes the care involved in the retraining of a three year old spastic paralytic after surgery.

CUTLER, MAX, "Concentration Method of Radiotherapy for Cancer of the Mouth, Pharynx and Larynx," *The Journal of the American Medical Association*, CXVII (November 8, 1941), 1607-1610.

The author discusses cancer from the point of view of radiosensitivity and radio curability.

DRENNAN, GEORGE L., "The Psychology of Deafness in Children," *American Annals of the Deaf*, LXXXVI (November, 1941), 393-404.

A physician defines the handicap of poor hearing upon speech and social adjustment.

FELDERMAN, LEON, "Syphilis of the Larynx," *Archives of Dermatology and Syphilology*, XLIV (October, 1941), 667-673.

This report of a case of laryngeal involvement in syphilis includes an explanation of demonstrable symptoms.

FRIEDMAN, EMERICK, and HERBERT BARRY, JR., "Pneumographic Patterns during Convulsive Therapy of Schizophrenia," *The Journal of Nervous and Mental Disease*, XCIV (December, 1941), 688-698.

Analysis of the pneumographic patterns demonstrated in nineteen chronically institutionalized schizophrenic patients and in thirty-five instances of metrazol-induced grand mal convulsions, shows that respiratory movements occurred in all but the tonic phase of the convulsion.

GILLESPIE, GEORGIA L., "The Tracheotomy Patient and How to Take Care of Him," *The American Journal of Nursing*, XLII (January, 1942), 30-34.

The equipment and requirements of its use in caring for the tracheotomy patient are explained by a nurse.

HAYES, J. HARRY, "The Nature of Thyroid Disorders," *The Journal of the Arkansas Medical Society*, XXXVIII (January, 1942), 159-162.

The author describes the different types of goiters.

HESTER, MARSHALL S., "Hearing Aids and Their Use," *Journal of Exceptional Children*, VIII (December, 1941), 80-83, 87.

The difference between the hard of hearing and the deaf is emphasized. Ideal hearing aids are discussed.

HILDEBRAND, ALICE G., and EDWIN J. KEPLER, "Familial Periodic Paralysis Associated with Exophthalmic Goiter," *The Journal of Nervous and Mental Diseases*, XCIV (December, 1941), 713-721.

The possibility of some metabolic relationship between goiter and periodic paralytic stroke is suggested in the reporting of this case. The patient had difficulty in talking, but little or no difficulty in chewing and swallowing.

KAISER, ALBERT D., "The Role of Tonsils and Adenoids in Respiratory Infections in Children," *Minnesota Medicine*, XXIV (November, 1941), 919-924.

Adenoids are a causative factor in colds and middle ear infections and a menace to children, especially those between three and seven years of age.

KRAUSS, F. I., "Cretinism," *Archives of Pediatrics*, LVIII (November, 1941), 731-733.

This article describes a case of cretinism under treatment from childhood to sixteen and a half years of age.

LEMPERT, JULIUS, "Fenestra Non-ovalis," *Archives of Otolaryngology*, XXXIV (November, 1941), 880-912.

The author presents conclusions and recommendations based on the performing of three hundred and seventy-five fenestration operations.

MCCALL, J. W., and A. J. LAMB, "Laryngeal Carcinoma," *The Ohio State Medical Journal*, XXXVII (November, 1941), 1053-1055.

Sixteen cases of laryngeal carcinoma in which surgery was indicated and performed are reported in this article. The plea is made for early recognition of the disease.

MARTIN, HAYES, WILLIAM S. MACCOMB and JOHN V. BLADY, "Cancer of the Lip," *Annals of Surgery*, CXIV (September, 1941), 341-368.

The author describes treatment, reconstruction and follow-up work in cases of lip cancer.

MORRISON, WALLACE, "Physical Rehabilitation of the Laryngectomized Patient," *Archives of Otolaryngology*, XXXIV (December, 1941), 1101-1112.

One of the best cures for post-operative depression often found in the laryngectomized patient is an attempt on his part to learn to use the "pseudovoice." Learning to speak can be a successful process to any

patient of average intelligence and vigor if he tries patiently and if he is guided by an interested and sympathetic physician.

OTTY, JOHN H., "Diseases of the Ear, Nose and Throat," *The Practitioner*, CXLVII (November, 1941), 708-713.

A brief discussion of war injuries and their effect upon hearing is included in this article.

SHANDS, ALFRED R., JR., "Some Medical, Social and Economic Problems of the Physically Handicapped," *The American Journal of the Medical Sciences*, CCII (November, 1941), 625-629.

A physician emphasizes environmental and social treatment for the crippled child.

SHELTON, E. KOST, "Hypothyroidism in Childhood," *The Journal of the American Medical Association*, CXVII (December 6, 1941), 1948-1950.

A mild degree of hypothyroidism for a short period of time, at any age, will not likely be reflected objectively in the somatic or mental make-up. Over a period of time, even mild hypothyroidism will leave its mark.

WILKING, S. VINCENT, "Personality Maladjustment as a Causative Factor in Reading Disability," *The Elementary School Journal*, XLII (December, 1941), 268-279.

The purpose of this article is to point out the part that is played by personality maladjustment as a causative factor in reading disability, and to emphasize that much study is needed along this line.

SPEECH PEDAGOGY

BENDER, LAURETTA, and ADOLF G. WOLTMANN, "Play and Psychotherapy," *The Nervous Child*, I (Winter, 1941-42), 17-42.

Play techniques that enhance creative expression, and the use of puppetry aid in child study at Bellevue Hospital in New York City.

BRUCE, LULA M., "Suggestions for Teaching Speech Reading," *The Volta Review*, XLIV (January, 1942), 5-9.

Suggestions are offered on methods of beginning lip-reading with small children.

DICKSON, BELLE L., "Use your Auditorium," *The School Executive*, LXI (January, 1942), 20-21, 58.

Many and varied programs encourage creative work on the part of pupil and teacher.

ELSBREE, WILLARD S., "School Practices that Help and Hurt Personality," *Childhood Education*, XVIII (January, 1942), 197-204.

This article outlines the basic needs of personality in the schoolroom, and includes information on modern theories of discipline, marks and examinations, grading and promotion.

GLICKSBERG, CHARLES I., "Poetry *Can* Be Taught to 35 Assorted Pupils," *The Clearing House*, XVI (December, 1941), 230-234.

The teaching of poetry must be unacademic if the student is to live it and to find in it expression for what he may have heretofore felt inchoately and inarticulately. Poetry must be taught in terms of the student's emotions and experiences. The first principle to observe is to have the courage to depart from the order of the textbook.

GLICKSBERG, CHARLES I., "The Educational Implications of Semantics," *The School Review*, XLIX (December, 1941) 744-753.

The flexibility of semantic discipline makes it of potential usefulness to education. The need now is a staff of trained, enlightened, enthusiastic teachers to put into practice a science of semantic education, and a campaign to sell the "new idea" to the taxpayers.

GOTTSCHALK, ANNE O., "Radio in Elementary Schools," *Educational Press Bulletin*, XXXII (December, 1941), 7-9, 17-19.

The author tells how elementary teachers may fit radio into their teaching programs.

GUNDLACH, RALPH H., "The Audience Calls the Tune," *Players Magazine*, XVIII (January, 1942), 8.

The High School audience presents different problems to the play producer than does the adult audience.

HAVIGHURST, ROBERT J., "The Children's World in Relation to the School Program," *Bulletin of the Menninger Foundation for Psychiatric Education and Research*, V (November, 1941), 214-222.

The adjustments that the boy or girl from five to seven years of age must make upon entering school are many.

HENDERSON, ADIN D., "The Co-operative Auditorium Program in Sacramento," *California Journal of Elementary Education*, X (November, 1941), 87-92.

The Sacramento elementary school auditorium program includes an emphasis on how to be a good listener as well as how to be a good speaker.

JENNINGS, GEORGE, "Radio in the High School," *Educational Press Bulletin*, XXXII (December, 1941), 3-4, 15-17.

A visitor sees radio working throughout the modern high school.

KAMERMAN, SYLVIA E., "Drama as a Teaching Tool," *The Elementary English Review*, XVIII (December, 1941), 295-299.

The radio is invaluable as a means of developing a citizenry loyal to democratic processes.

KROGGEL, R. P., "A State Public School Speech Program," *The Teachers College Journal*, XIII (January, 1942), 52-54, 63.

The Missouri Plan of speech work is discussed by its director.

LOUTTIT, C. M., "Preventive Mental Hygiene in Childhood," *The Nervous Child*, I (Winter, 1941-2), 43-59.

There is a need for "mental hygiene sensitization" among pediatricians, physicians, ministers, club leaders and parents. If children are to be given adequate life experiences it is necessary that those who come in close contact with them have an understanding of children's needs.

LYTLE, JEANETTA, and SOPHIE B. HOLLY, "The Therapeutic Value of Puppets," *Bulletin of the Menninger Foundation for Psychiatric Education and Research*, V (November, 1941), 223-226.

Puppets are valuable in a program of re-education for the mentally ill.

MCCOOL, ABE, "Put Life into your Next Play," *The School Executive*, LXI (December, 1941), 33, 38.

An integral approach to the different aspects of a child's social, emotional, physical and intellectual life may be obtained in the study of drama. The student actor should obtain insight into all the economic, historical, social, religious and dramatic problems connected with the play being presented and be able to see relationships which exist between these various problems.

MELBY, ERNEST O., "The Pediatrician and the Teacher," *The Journal of Pediatrics*, XIX (November, 1941), 672-676.

An appeal is made to the members of the medical profession to recognize their joint responsibility with the teacher in creating the kind of environment which will help children to make the most of their individual capacities.

MORLEY, ALONZO, "The Function of the Speech Clinic in the National Emergency," *The Journal of Speech Disorders*, VI (December, 1941), 141-142.

Speech clinicians, by "virtue of their training in psychopathology and in the methods of mental hygiene," may be of service in an emergency in aiding personality reorganization and adjustment.

PLUGGÉ, DOMIS E., "Educational Values in Dramatics," *The Emerson Quarterly*, XXII (December, 1941), 12-13, 16.

The author sets about to justify the place of dramatics in the school and college curricula.

SHIPMAN, JENNIE S., "Another Experiment in Foreign Language Broadcasts," *The Modern Language Journal*, XXV (November, 1941), 772-774.

Radio programs made up of narrative enlivened by dramatizations have served to stimulate interest and to aid students of French, Spanish and Italian.

SMITH, FLOYD L., "Movie Critics are Made, Not Born," *The School Executive*, LXI (December, 1941), 34-36.

Opportunities for critical thinking, and for the study of character, acting, background and settings are listed among the advantages gained in the course in movie appreciation at Ypsilanti's Woodruff School.

STEER, MAX D., "Committee on National Defense, American Speech Correction Association," *The Journal of Speech Disorders*, VI (December, 1941), 204-220.

This article reports on activities among

speech correctionists in cooperating with governmental agencies in the national emergency.

STINCHFIELD-HAWK, SARA, "The Speech Clinician and Community Service," *The Journal of Speech Disorders,* VI (December, 1941).

The author tells of the various avenues through which speech correctionists serve their communities, including the university clinic or laboratory, the public schools, Child Guidance Clinics, the hospital clinic and in private instruction.

TRABUE, M. R., "Coordinating Professional Responsibilities in Speech Correction and Speech Education," *The Journal of Speech Disorders,* VI (December, 1941), 143-147.

The Dean of one School of Education believes that "we are all responsible for speech correction and speech education; but each of us should give his energies to those particular activities in which he can make the greatest contributions to the total result: more effective speech for every citizen of America."

TRAVIS, MILDRED E., "Choosing the High-School Play," *The English Journal,* XXX (December, 1941), 819-826.

The author, out of an experience of a number of years as director of High School plays, offers an annotated list of three act dramas which have proved acceptable to her audiences.

WOELFEL, NORMAN, "How to Use School Broadcasts," *Educational Press Bulletin,* XXXII, (December, 1941), 11-12, 19-24.

No school broadcast can be evaluated apart from its utilization in the classroom. The preparation for the broadcast, and the post-broadcast discussion should be considered as important as the broadcast itself.

NEWS AND NOTES

Three men, long prominent in the affairs of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, are to retire at the end of this academic year:

Isaac M. Cochran, professor of speech in Carleton College since 1911, longtime executive secretary of the Interstate Oratorical Association, and charter member of the NATIONAL ASSOCIATION at its organization meeting on November 28, 1914.

Ralph B. Dennis, on the faculty of Northwestern University since 1901 and dean of its School of Speech since 1913. Dean Dennis was one of the twelve persons who addressed the First National Convention, held in the Florentine Room of the Congress Hotel in Chicago. Subject: "The Oratorical Contest—A Shot in the Dark." (Said he in that address, "I hate to be called Professor. . . .") For twenty-seven years he successfully evaded election to the presidency of the ASSOCIATION.

James A. Winans, charter member of the *Association* and its second president (1916). Excepting for one year in the University of California, Professor Winans spent the years 1899-1920 at Cornell University, and organized there its Department of Public Speaking. Since 1920 he has been at Dartmouth College. His pioneer book, *Public Speaking*, which one critic said "made probably the greatest contribution to the field of rhetoric since Quintilian laid down his stylus . . . some 1840 years ago," was published in 1915 during the first year after the ASSOCIATION was organized.

Two other prominent members retired last year:

Harry B. Gough, a charter member of the *National Association* and its president in 1923, professor of speech in DePauw University from 1907 to 1936, and at Berea College from 1936 until 1941.

James L. Lardner, charter member and third president of the NATIONAL ASSOCIATION (1917), renowned for his reading of "He Knew Lincoln," and on the faculty of the School of Speech of Northwestern University since 1909.

The retirement of these men leaves five of the seventeen charter members of the ASSOCIATION now in active service: J. M. O'Neill of Brooklyn College, J. M. Phelps of De Paul University, H. B. Gislason and F. M. Rarig of the University of Minnesota, and Lew Sarett of Northwestern University.

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James H. Parke, Associate Editor of the QUARTERLY JOURNAL OF SPEECH, was elected president of the American Educational Theatre Association at the Detroit Convention in December.

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Henry L. Mueller, a graduate assistant in the Department of Speech and Dramatic Art in the University of Missouri last year, is now an instructor in the School of Speech in Syracuse University.

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Alan Huckleberry, formerly of the New Albany, Indiana, High School, is now instructor of Speech in Indiana State Teachers College.

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Graduate assistants this year in the Department of Speech and Dramatic Art of the University of Missouri are Herbert L. Smith of San Francisco State College; Clifton Cornwell, Jr., of Kirksville State Teachers College, James H. Egbert of Washington State College, Leland Griffin of the University of Missouri, and Victor M. Powell of the University of Minnesota.

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Among the ASSOCIATION members now in active military service are the following:

Harold F. Harding, professor of speech in George Washington University, now a major in Coast Artillery on duty in the Pacific Area.

Owen Crecelius, instructor in speech in the Crawfordsville, Indiana, High School, now a major of Field Artillery in the 38th Division.

Ernest H. Reed, instructor in speech in Indiana State Teachers College, now a first lieutenant of Infantry at Fort Riley, Kansas.

Hollis White, graduate assistant last year in the University of Missouri, now at Camp Grant, Illinois.

Robert Wolber, also a graduate assistant last year in the University of Missouri, now a member of the Marine Corps at San Diego, California.

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At the Second American Congress on General Semantics held at the University of Denver, August 1 and 2, 1941, there were 365 persons enrolled. The following teachers of speech took part in the program:

Elwood Murray, head of the department of speech in the University of Denver, was General Chairman of the Congress; he also addressed the Congress on "General Semantics and the Speech Department."

Irving J. Lee of Northwestern University was chairman of two general meetings and also addressed the Congress on two aspects of semantics: "Mechanisms of Social Pathology: Prejudice, Conflict and Cultural Lag," and "General Semantics and Public Speaking."

Bess Sondel of the University of Chicago spoke at two sessions, on "New Light on the Study of Modern drama: Footnote to Research," and "Analysis of the Mechanisms in Students' Own Formulations of Their Speech Problems."

Vocha Fiske, Los Angeles City College, also spoke at two sessions, on "Some Applications of General Semantics on a WPA Project," and on "Methods of General Semantics in Junior College Drama Instruction."

G. L. Scott, University of Denver, had for his subject, "Can General Semantics Formulations be Included in the School Curriculum?"

Wilson B. Paul, University of Denver, discussed "General Semantics and Rhetorical Style."

William Williams, University of Denver, offered "A Semantic Analysis of the Broadcasting of Five Radio News Commentators."

Campton Bell, University of Denver, presented "A Semantic Evaluation of Aristotle's Theory of Catharsis."

Dorothy Davis Tuthill, Brooklyn College, discussed "Implications Regarding Onset of Stuttering Children."

Spencer Brown, University of Minnesota, offered "A Semantic Analysis of Certain Data Concerning the Loci of Stuttering Spasms."

Clarence A. Peters, Director of Men's Debate in Northwestern University, gave "A Reconsideration of the Techniques of Controversy in Terms of the Formulations of General Semantics."

Wendell Johnson, of the State University of Iowa, was chairman of one sectional meeting and also gave two addresses: "Studies of Stuttering from the Viewpoint of General Semantics," and "Progress Report on Research in Speech Pathology from the Viewpoint of General Semantics."

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An honorary fraternity in radio broadcasting was established at Evansville College in April, 1941. It is known as Mu Mu Mu. Friends University has also been given a charter for the establishment of a chapter. The fraternity manages one of the three weekly radio programs conducted by Evansville College.

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The University of Texas presented William Saroyan's *Jim Dandy* in a one-week run during January. It was presented in the Theatre-in-the-Round style with the audience seated all around the central playing area. An interesting addition to the production was an open-forum discussion held after each performance. Notes on this discussion were taken by a secretary and will be sent to Mr. Saroyan. Cleora Deitz Rohrbough and James H. Parke were co-directors.

(Items for *Notes and News* should be sent to the Associate Editor of that department, Miss Ruth P. Kentzler, Central High School, Madison, Wisconsin. To insure accuracy, the item should be written in *brief* form as it is to appear in print. The JOURNAL regrets that it cannot carry news of forensic contests and festivals, since the number now held is too great for space to be given all of them. But it welcomes always a description of new types of contests and festivals. Above all, it wants news on the significant professional activities of members of the ASSOCIATION.)

AMONG THE CONTRIBUTORS

Floyd W. Lambertson (*Hitler, the Orator*) is Professor of Public Speaking at the Iowa State Teachers College. He received the Bachelor of Arts degree from Albion College, the Master of Arts degree and Diploma of Speech from Northwestern University, and the Doctor of Philosophy degree from the State University of Iowa. In addition to this training he has had three years of graduate work at Boston University. He has served in his present position for the past twelve years. He is author of the books: *Preparing the Commencement Address, Coaching the Orator* and joint author with Lyman Judson of *Intercollegiate After-Dinner Speaking.*

Joseph W. Miller (*Winston Churchill, Spokesman for Democracy*) is at present in the last term of residence toward a Doctorate at Cornell University, where he received his B.A. and his M.A. degrees. He has appeared on the Broadway stage and has written radio scripts produced at WMCA. Professor Herschel Bricker of the University of Maine produced with success his full lenth play in blank verse, *Helen of Troy*. Mr. Miller has taught speech and drama at the University of Maine and at Duluth State College.

Harold P. Zelko (*Rhythm in Franklin D. Roosevelt's Rhetorical Style*) is an Assistant Professor of Public Speaking at the Pennsylvania State College. He holds the degrees of Bachelor of Laws and Master of Arts from the Ohio State University. He is a former member of the Ohio bar, and practiced law for several years prior to coming to Penn State in 1936. He has contributed various articles and reviews to the QUARTERLY JOURNAL and other speech publications.

Elizabeth Gregory McPherson (*Reporting the Debates of Congress*) is an assistant in the Division of Manuscripts, Library of Congress. She graduated from Oxford College, received her A.B., M.A., and Ph.D. degrees from the University of North Carolina, taught in the public schools of North Carolina, Fassifern School for Girls, and was for a time head of the Department of History of Martha Washington College. She has edited a series of letters for the North Carolina *Historical Review*. Her thesis entitled, "History of Reporting Debates and Proceedings of Congress" will be published by the Library of Congress.

Irving J. Lee (*Four Ways of Looking at a Speech*) is chairman of the Division of Speech, University College, Northwestern University. His B.S. is from New York University, and his M.A. and Ph.D. are from Northwestern. He is a fellow of the Institute of General Semantics. His *Language Habits in Human Affairs* was recently published by Harper and Brothers. Now he is at work on a book designed to show the applications of General Semantics to public speaking and debate.

Richard C. Brand (*The Status of College and University Instruction in Radio Training*) is a Professor and Head of the Department of Speech at Virginia Intermont College. He holds the degrees of Bachelor and Master of Arts from West Virginia University, and has done additional graduate work at Northwestern University and the University of Wisconsin. Before going to Virginia Intermont he served two years as president of the West Virginia Association of Teachers of Speech. Other publications include articles in *The West Virginia School Journal, School Activities,* and *The Southern Speech Bulletin.*

Richard Murphy (*Flexible Debate Topics*) is Assistant Professor of English at the University of Colorado. Formerly he was executive secretary of the Colorado State Debating League and on the advisory committee of the Pennsylvania Forensic and Music League. His article, containing proposals presented to the N.A.T.S.-N.U.E.A. meeting in Detroit, forms the basis of a policy report now being voted upon by state leagues.

Evaline Uhl Wright (*The Purpose of College and University Training in the Theatre Arts*) is an instructor in the Department of

Speech and Drama at Mills College. She holds the degree of Bachelor of Science from Northwestern University School of Speech and the Master of Arts degree from the University of Michigan. She has worked in various capacities in college and semi-professional summer theatres.

Edwin Duerr (*A Book List for the Graduate Student in Theatre*) since 1940 has been an Assistant Professor of Drama and Theatre in the Graduate School of Western Reserve University. He received his A.B. from the University of California in 1926. From 1926 to 1930 he was Instructor in Public Speaking and Drama at the University of Nevada. In 1932 he received his Master of Arts degree from Cornell University. From 1931 to 1940 he was Director of Dramatics at the University of California.

Florence Fransioli Busby (*Ibsen Again: Spotlighting the Midnight Sun*) is Director of Speech and Dramatic Art at Catawba College, Salisbury, North Carolina. She holds the degree of Bachelor of Literary Interpretation from Emerson College, the degree of Bachelor of Arts from Catawba College, and anticipates receiving the Master of Arts degree in dramatic arts from the University of North Carolina this June. She has been vice-president of the state association. She has broadcast a series of original programs from radio station WSTP.

Morris Cohen (*Play Adapting for Radio Broadcasting*) is connected with the Hans Unger Speech Studio. He holds a Bachelor of Arts degree from Columbia University, and a Master of Arts degree from Teachers College, Columbia University, where he is a candidate for the Doctorate. He was speech adviser to members of the Graduate Faculty at the New School for Social Research, and Director of Speech at the New York Guild for the Blind. He has written for *Coronet*, *The Emerson Quarterly*, and *Music Teacher's Review*.

Richard Woellhaf (*The Motion Picture: A Neglected Liberal Art*) is a Teaching Fellow in the Department of Speech at the University of Michigan, where he is working for his Ph.D. degree. Formerly he was Assistant Professor of Speech at Denison University for eight years. He spent several years in Hollywood as Dean and Production Supervisor of the Hollywood Motion Picture Institute. This summer he will offer a course in practical motion picture techniques at the University of Denver.

Earl Fleischman (*The Motion Picture: A Neglected Liberal Art*) has been an Instructor in Speech at the City College of New York since 1937. He has been visiting Instructor in Drama and Motion Picture Appreciation and Playwriting at the University of Denver, Summer Session, 1938, 1939, 1940. He was Head of the Department of Dramatic Art and Director of the Annie Russell Theatre, Rollins College, 1933-1936. He has his Ph.D. in Rhetoric and English from the University of Michigan, 1931. He has appearad on Broadway in *Plumes in the Dust*, *Eternal Road*, and *The Wild Duck*. His radio appearances have included Norman Corwin's *Words Without Music*, *Your Voice and You* with Elsie May Gordon.

Frances W. Carson (*Motion Pictures and Our Youth*) is a former member of the Preview Committee of the Academy of Motion Pictures. She has been actively interested in educational dramatics for children and youth in the churches during the last fifteen years. She did some experimental work with children's matinees in an effort to co-ordinate the desires of the parents with the theater productions. She has been a writer and director of drama for children and youth, and has been an active member of Little Theater groups in Southern California.

Charles H. Voelker (*The One-Thousand Most Frequent Spoken-Words*) made the study at the suggestion of Harry G. Barnes. Professor Voelker is especially interested in the deaf and has published since 1934 nine articles on research in this field in the *American Annals of the Deaf*.

J. H. Neuman (*Jonathan Swift and English Pronunciation*) is an Associate Professor of English in Brooklyn College, Brooklyn, New York. He has the doctor's degree in English from Columbia University, the subject of his dissertation being American Pronunciation according to Noah Webster. His field of special interest is the English language in the eighteenth century. He has contributed articles to the *Publication of the Modern Language Association* and to the *Journal of English and Germanic Philology*.

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Elbert R. Moses (*A Survey of Speech Tests in Thirty American Universities and Colleges, 1940-1941*) is an Assistant Professor of Speech in Ohio State University where he has been teaching since 1938. At present he is devoting his entire time to research and teaching in the field of speech improvement. He holds the degree of Bachelor of Arts from the University of Pittsburgh, and advanced degrees from the University of Michigan. He has had articles in speech journals and in *Archives Néerlandaises de Phonétique Expérimentale.*

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